

# THE ILLUSTRATED LONDON NEWS

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SIXPENCE.

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## TWO CURIOUS CUSTOMS AT THE OPENING OF PARLIAMENT: THE SILENT INDICATION OF THE PROPOSER OF THE SPEAKER, AND THE OCCUPATION OF A SEAT ON THE LIBERAL TREASURY BENCH BY A UNIONIST M.P.

Two curious customs were noticeable in the preliminary ceremonies in the House of Commons on Tuesday last, in connection with the assembling of the new Parliament. One was the impressive silence observed in indicating the proposer of the new Speaker. After the return of the Commons from their pilgrimage to "another place" to hear the Royal Commission read, and the members were once more seated in their places, Sir Courtenay Ilbert, the Clerk of the House, rose (as shown in our Artist's drawing) and, without speaking, pointed to Mr. Burt, the new Father of the House, to whom fell the honour of proposing Mr. Lowther as Speaker. The Right Hon. Thomas Burt has sat for Morpeth, as a Liberal, without a break since 1874. The other noticeable incident was the occupation, according to ancient custom, of a seat on the Liberal Treasury Bench by the Unionist member for the City of London, Sir Frederick Banbury. This privilege is enjoyed by members for the City on the first day of a new Parliament. In the smaller drawing below, the Speaker, Mr. Lowther, is shown being led to the chair by his proposer and seconder (Mr. Chaplin).—[DRAWN BY OUR SPECIAL ARTIST, S. BEGG.]

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## SIR PHILIP SIDNEY.

"SIR PHILIP SIDNEY," by Percy Addleshaw (with

twelve illustrations. Methuen and Co.), is an interesting book, as the reader might well imagine even without turning a page. For who could write a book that was not interesting upon such a subject? Yet we could have wished that the writer had expressly stated his special aim, seeing that there have been lives of Sidney before now, and Mr. Addleshaw himself pays a generous tribute to that of Mr. Fox Bourne, whose recent death he laments as that of one from whom he received personal aid and counsel. He tells us also that he was often urged to write by Mr. York Powell. It is easy to use good names in this sort of way, but to estimate our debt to Mr. Addleshaw we want to know how much that is new may be found in his volume. If there is much he is too modest to inform us. All he says is that he has "consulted the acknowledged authorities, also many authorities not generally accredited." If so, the work ought to be one, not merely for the circulating library, but for the student. How, then, is it that there is not a single footnote, or a single reference to any of these authorities from beginning to end? That is, surely, not quite a satisfactory thing. The book, it is to be feared, is mainly for the circulating library; and yet the more serious student cannot altogether neglect a study of this kind, which at least gives an early twentieth-century view of the cynosure of sixteenth-century chivalry. And here let it be said that we by no means blame Mr. Addleshaw for not joining without reserve in the full chorus of praise which has been uplifted to glorify Sir Philip from his own days till now. Mr. Addleshaw has a right to censure some things, though it is a little hard to find his hero tainted on the very first page with "the qualities of the prig and the bigot." This is twentieth-century phraseology indeed, but not of the best style, and there are other passages in which we think the manner, if not the substance, of the utterance might have been modified. As to opinions, there are a good many in the book, as the author is well aware, that will not please everybody. And of these we say nothing, except that we think they are a little too profusely expressed. There may be something in them; we think there is; but a really impartial view of things Elizabethan is not always easy to take. Advancing knowledge will, perhaps, one day promote calmer judgment. But a biographer does well to base himself as much as possible on facts, and leave them to tell their own moral. Even in sentiments which will command pretty general assent nowadays, Mr. Addleshaw curiously overdoes things. To be told, for instance (p. 224), that Queen Elizabeth had "not only 'great qualities for which she has been overpraised,' but also 'contemptible faults which have been overlooked,'" is surely a little strange when almost every investigator of late years has been mercilessly exposing those same contemptible faults. Moreover, we must say that, besides opinions, there are misquotations and misprints that irritate the intelligent reader now and then. But whether we have a misprint at page 74 we almost doubt: "Dulce est decipere in loco" is really such a charming description of sixteenth-century diplomacy. Still, this is, as we have said, an interesting work, and even a valuable one. It contains all the well-known facts about Philip Sidney, and even some that are less known—such as the fact that he had a church living given him when ten years old—and, after twelve chapters devoted to his life, come six more about his brothers, his distinguished contemporaries and friends, and his favourite sister, "Pembroke's mother." These are indeed an illustrious company, even those of his own family; but we must remember that the list includes his biographer, Fulke Greville, the poets Dyer and Spenser, and the statesman Walsingham.

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## THE MECHANICAL PROJECTS OF LEONARDO DA VINCI.

(See Illustrations on Another Page.)

THE impression of versatility which is the pre-eminent characteristic of Leonardo, as seen in his biographies from the time of Vasari onwards, is somewhat apt to militate against the due recognition of the practical side of his genius. Their keynote is, in fact, its instability, and the reproach is common to all the early biographies. Vasari, who presents by far the most complete picture of his activities, seems to fall into the same error in treating of his work in connection with the various mechanical sciences. The practical application of Leonardo's studies may be inferred from the mention of his designs for flour-mills and fulling-mills and machines which might be driven by the power of water, of his having showed how great weights could be lifted and drawn by means of levers, cranes, and screws, and of his methods of emptying harbours and drawing up water out of low places.

But Vasari relates far more of projects than of performance. The scheme which Leonardo formed when a youth for making the Arno navigable from Florence to Pisa, was not carried out for two hundred years. His project for raising the church of San Giovanni, and placing steps beneath it, without injury to the building, seemed feasible to the Florentines only for so long as they heard him advocate it; and his models and designs for the removal and perforation of mountains had apparently no relation to any actual undertaking. The only practical issue of his inventive power in the sphere of mechanics cited by Vasari is the automatic lion which he constructed at the reception of the French King in Milan—presumably at the triumphal entry of Louis XII. in 1509. We are informed that it walked a few steps, and then opened its breast, and showed it to be full of lilies. Leonardo's other inventions were for the most part of sterner stuff, and many of them were connected with the arts of war; but the record of these things is found rather in Leonardo's manuscripts and drawings than in the early biographies.

The letter in which he offered his services to Ludovico Sforza stated his capacity to construct portable bridges, pontoons, scaling-ladders, armoured wagons, and various kinds of cannon; and that this was no empty boasting is amply proved by the sections of his manuscripts which treat of the arts of warfare and the illustrations which accompany them. Leonardo compiled as well as invented; and it is therefore sometimes difficult to be positive as to the degree of originality of any particular device. Some of his notes on warfare are derived from the "De Re Militari" of Roberto Valturo, and perhaps other sources are as yet unidentified. But Leonardo's interest in instruments of warfare was not merely academic. His letter to Ludovico Sforza offered to give practical proof of his ability to construct or execute any of the matters mentioned. There is no word of his engaging in these undertakings at Milan; Ludovico Sforza seems to have preferred to trust to the arts of diplomacy rather than to those of war. Some twenty years later, Leonardo's ambition was gratified under another lord, and he became Architect and Military Engineer-in-Chief in the service of Cæsar Borgia, under letters patent, to travel and inspect the fortresses of the Romagna. His itinerary, with detailed notes of the various places which he visited in this capacity, is to be found in one of his manuscripts, together with maps and the ground-plans of fortresses. The office ended after a few months owing to the political reverses of Cæsar Borgia, and with it ended Leonardo's opportunity of constructive work in warfare.

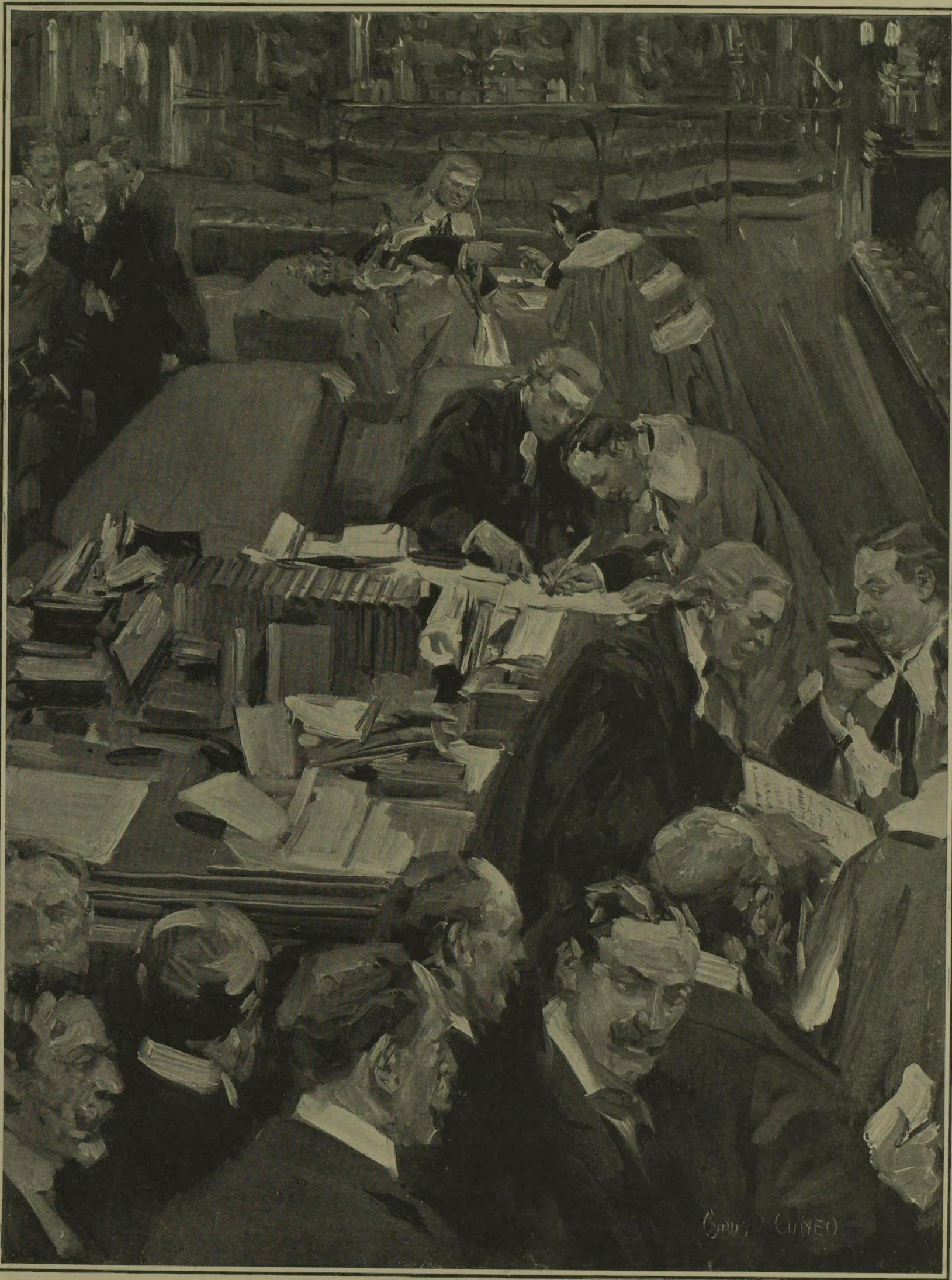
Six years afterwards, he was referred to by the King of France as "our painter and engineer in ordinary." He had been already employed by Ludovico Sforza in canalisation schemes in Lombardy, and had made large tracts of land more fertile by irrigation. He was, at a later date, employed in both these capacities by Louis XII. of France and his successor. A passage in the Leonardo manuscript in the British Museum shows that he constructed sluices and flood-gates in Friuli. The circumstances are not known, but it would be natural to connect his visit there with his stay in Venice at the beginning of the sixteenth century. He was in constant request by various local authorities as architect or engineer to advise on the construction of important works. The number of references to work of this character in the manuscripts and the magnitude of the various undertakings show that they occupied a relatively large portion of his activity. The machines to be used for cutting canals are most naturally connected with the construction of the Martesana, *il Naviglio Grande*, which he made in the time of Ludovico Sforza.

The multitudinous character of his mechanical inventions can only be appreciated from the study of the manuscripts, since, apart from those connected with the art of fortification or hydraulics, they found no outlet in his official work. He was constantly studying how to apply machinery to the ordinary affairs of life in substitution of labour. As he said: "To devise is the work of the master, to execute the work of the servant." Meat to-day is constantly cooked in Milan on automatic turn-spits of his making. Turning-lathes, bellows for smithies, shears for tinkers were made by him. Yet no purpose is too fantastic for him to consider the scientific and mechanical methods of its achievement, with what measures of success time alone could avail to show. And time has shown. The principles of flight, the instrument by which man should put them into practice, the introduction of a screw propeller to take the place of human strength, are all expounded in his manuscripts. He studied the acoustical properties of the air, and anticipated the principle of wireless telegraphy in his description of the method by which it is rendered possible at sea to hear ships passing at a great distance. His device for registering the distance travelled by horse or foot-passenger anticipated the modern pedometer and the principle of the taxi-cab.

EDWARD McCURDY.

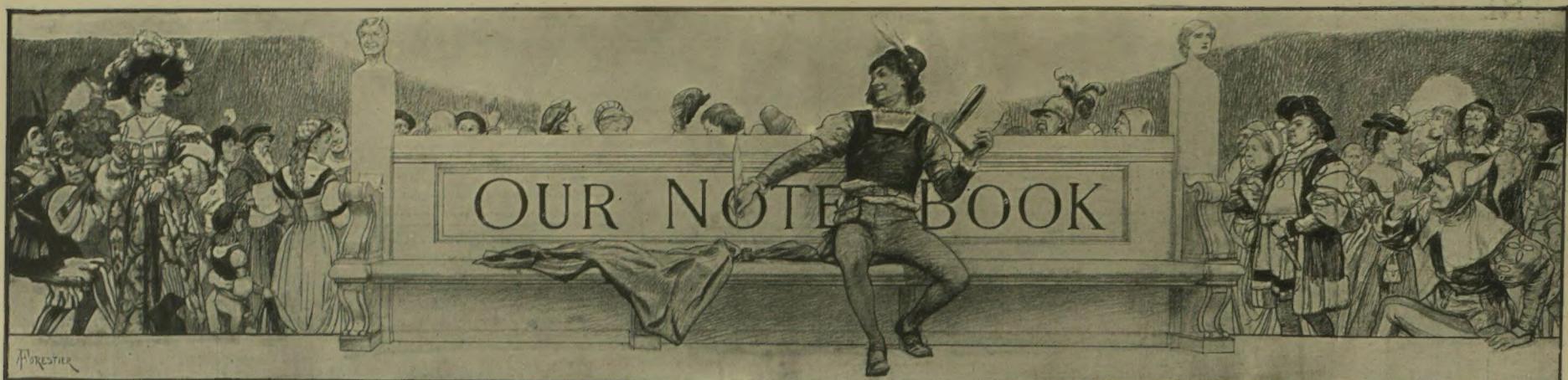
## THE OPENING OF THE "VETO" PARLIAMENT: PEERS TAKING THE OATH.

AN IMPRESSIONISTIC SKETCH BY CYRUS CUNEO, R.O.I.



### WILL THE NEXT PARLIAMENT SEE A DIFFERENCE IN THIS CEREMONY?—PEERS TAKING THE OATH AND SUBSCRIBING THE ROLL IN THE HOUSE OF LORDS.

It is significant that Liberals are already referring to the new Parliament as the "Veto" Parliament, a circumstance which may well prompt the question whether, at the opening of the next Parliament after the one now being inaugurated, the ceremony of swearing in the Peers will take place in precisely the same form as on the present occasion? Our Artist's impressionistic sketch represents the formal preliminaries which were observed in the House of Lords on Tuesday last. The Lord Chancellor (Lord Lonsdale), having first taken the oath himself, is seated on the Woolsack while other Peers are taking the oath and subscribing the roll. The custom is for the Peers to present their writs or patents, kneeling on one knee, to the Lord Chancellor. In the drawing the figure facing the Lord Chancellor (with his back to the spectator) is that of Viscount Althorp, the Lord Chamberlain. The Earl of Granard, Master of the Horse, is seen subscribing the roll with a quill pen, while on the right Earl Carrington, President of the Board of Agriculture, is kissing the Book before taking the oath.



BY G. K. CHESTERTON.

I DO not see why I should not, if I choose, devote this page to the dramatic criticism of dramas that I have not seen; last week I felt it necessary to break out concerning the play of "Jekyll and Hyde," and this week there is really nothing to talk about but "Chantecler." Perhaps this artless principle might become a fixed feature of journalistic art. There might be in every paper two criticisms of any current play. "What It Is, By One Who Has Seen It," "What It Ought To Be, By One Who Has Not Seen It." Thus the admitted need for a classical standard might be satisfied. Thus we might see side by side the disembodied ideal and the embodied fact. Anyhow, I am not going to Paris simply to write an article; it is bad enough to get on to a boat at Dover; it is worse to get on to another boat when you arrive at Paris. I will criticise "Chantecler" by the light of the excellent photographs in this paper, by the light (or darkness) of the dramatic critics; and, above all, by my long study and long admiration of the great genius of Rostand.

Rostand seems to me to be not only a very great man, but what is more important, a very great symbol. He is the flower in our age of the infinite energy of France; and the nature of French energy is well expressed in the quarrel between him and the thin-blooded intellectuals who affect to despise him. Now the best French spirit is substantially this: that logic is a living and creative thing, that it bears children. It is not true to say of deduction that it is dry and thin; its results are gigantic and generously astonishing. The French Revolution began with the most abstract maxims; it ended in the most glowing martyrdoms and the most fascinating and pardonable crimes. The French take one small idea and do a very strange thing to it. They do something that none of the intellectuals ever dream of doing to any idea out of their million ideas. They believe it. And believing it, they fulfil it. If men are equal in theory, they shall be equal in practice. And they are—when the French make the experiment. Now this is exhibited in a small but startling way in this play of "Chantecler."

I speak first of the mere theatrical arrangement and scheme of the play. Rostand noticed one tiny unquestionable fact about men and birds. He knew that no other creature on this planet can be even remotely compared to man in the matter of what man has done. He is inevitably Christian enough to perceive that beavers build dams, but they do not build bridges, still less suspension-bridges. Ants build ant-hills, but they do not build ant-cathedrals or ant-statues or ant-Nelson Columns. He also knew (if he is the man whose works I have enjoyed) that the animals nearest to man in soul are not those that are most like him in civilisation. It is the horse that has given his name to chivalry, not the beaver. The attempt of some romantic cavalier to ride upon a beaver would be (to say the least of it) as dubious as the proposal that a horse should build a dam. Man loves the lonely animal, not the civilised and gregarious animal. You pat a dog; you do not pat a rat. Nor do you pat an ant—you do not even try. If an ant were as big as an omnibus, it would certainly

be easier to pat him; but even then I doubt if you would. All these alleged parallels between human society and beehives or beaver-dams are really quite objectless, though very provocative. Well, through all this welter of wild biological comparison M. Rostand has seen, with the strange, abstract good sense of the Frenchman, that there is one connection between man and the other animals that could be put to theatrical effect. It is at once a

humanity. A fine actor might find pleasure in exactly catching the quick elegance of a cat or the pathetic rigidity of a dog. A good actor might not only ape the aristocrat; he might ape the ape. But about all imitations of animals (though they do really open an avenue of artistic invention and fact) our chief actors and actresses may conceivably be cold. It is not merely because Sir Herbert Tree might not wish to exhibit himself as a monkey catching fleas—

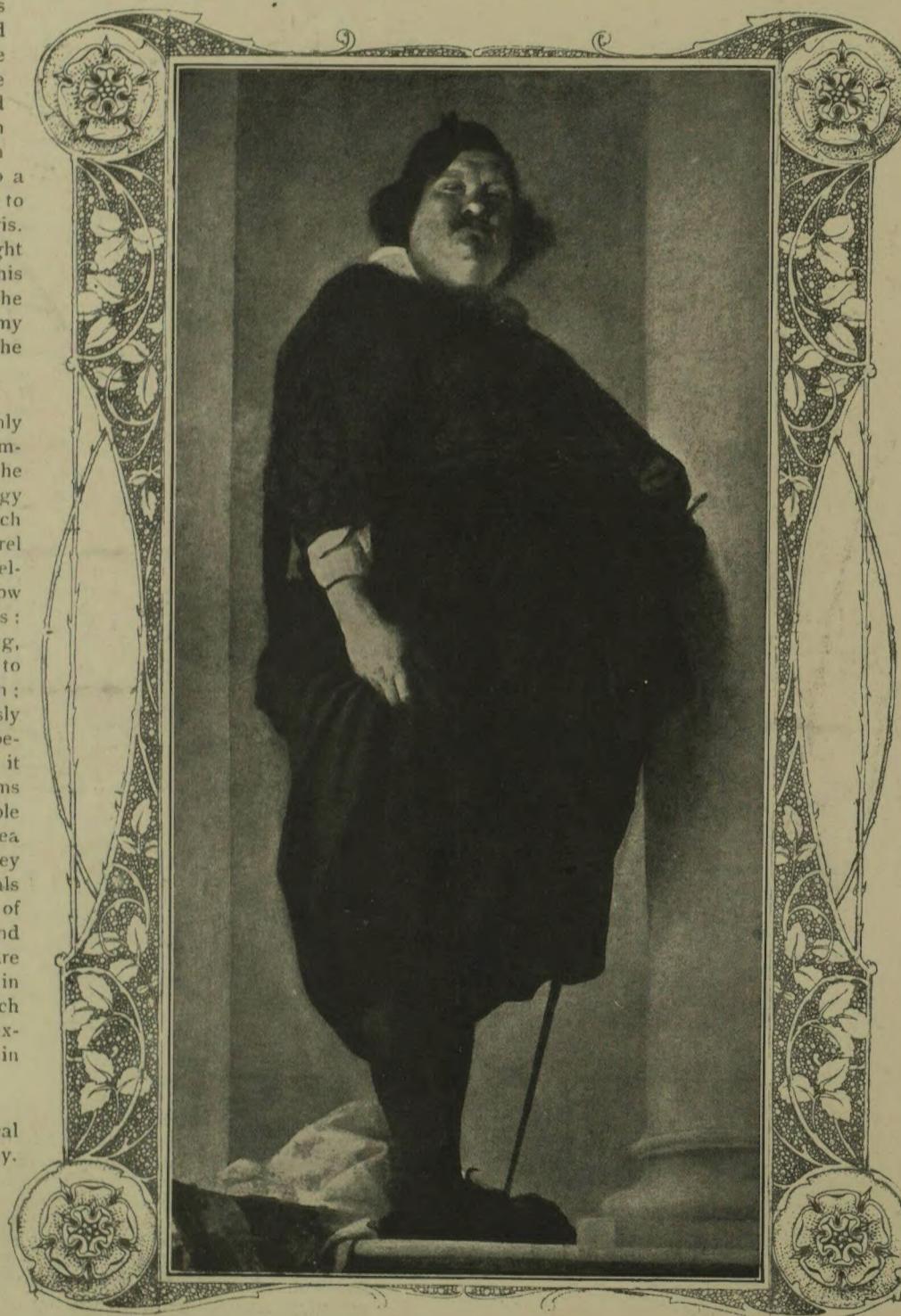
a part that he would perform with all his huge genius for the grotesque. After all, he does not mind acting Bottom and wearing a donkey's head. Many characters he has acted—Svengali, and the great Russian official—were morally lower than the monkey, or even the flea. No; the objection is a practical objection. If Sir Herbert Tree acted an insect, Sir Herbert Tree must have six legs. If Sir Herbert Tree acted a beaver, Sir Herbert Tree must have four legs. Now, it is not easy to get an actor-manager to go about on all fours, even when he has the comic genius of Sir Herbert Tree.

With leading actresses, I am told, the project would be even more difficult. Of course, there is the other way, which was invented in the old pantomimes. There they made one quadruped out of two bipeds; one comic actor was the front of the elephant and another comic actor the tail. The humbler actor behind obviously had the fun of the occasion. For whenever he jumped in the air the whole elephant appeared to be standing on its head. Whereas, whenever the front man jumped into the air the elephant seemed merely to be rearing nobly, like a rampant lion on a shield. Therefore, I think this quadrupedal arrangement would be unworkable with regard to the present position of the actor-manager. I fear that if (let us say) Sir Herbert Tree and Mr. Lewis Waller were at two ends of the same animal, that animal would be of a singularly jumpy sort.

Therefore the idea of enacting quadrupeds must be dismissed, along with the even more attractive idea of enacting beetles. And so, in our slow English manner, by a process of exhaustion, we come within sight of that simple fact which the Frenchman saw suddenly in a flash.

There is in the world another race, remote from humanity, that has two legs. They are birds; let us write a play about them. You cannot dress up Sir Herbert Tree as an elephant, although an elephant is the nearest of all the animals to the image of God. You can dress him up as a cock—in fact (when "Chantecler" is translated) you probably will. That is what I mean by the practical talent of the French. Through all the tangle of integuments, bones, glands, the mammalia, the vertebræ, etc., the Frenchman sees clearly the one fact: he sees two legs standing

like solid and sombre pillars in the desert. I had meant to say so many other things about "Chantecler," but I discover that I have nearly filled my space; I discover it with public regret and profound internal relief. It is enough to say that this direct perception of the enormous developments of one simple idea is the peculiar genius of France. We in England had sophists like Bolingbroke and Burke—and so only produced more sophists, like Disraeli and Kipling. They had one small copybook truth—and so produced a Revolution.



MR. G. K. CHESTERTON'S ARCHETYPE: THE PORTRAIT OF DON ALESSANDRO DEL BORRO, ATTRIBUTED TO VELASQUEZ.

As we have pointed out under the portrait of Mr. Gilbert K. Chesterton, the writer of "Our Note-Book," given on Page 271 of this number, a resemblance has often been noticed between him and the portrait, reproduced above, of Don Alessandro del Borro, attributed to Velasquez. The original picture is now in the Royal Museum at Berlin, for which it was purchased in Florence in 1873. It may be noted that Alessandro del Borro was an Italian commander, a fact which may give rise to interesting speculations as to the present application of that famous saying that the pen is mightier than the sword.

trivial and a tremendous example of how France sees through all tangles the only practical thing—the idea.

Our brilliant actors, such as Sir Herbert Tree or Mr. H. B. Irving, are always anxious to enact new and fantastic rôles. They will take pleasure in performing the part of a bestial diabolist like Hyde or a simple Christian like Colonel Newcome; but I am sure that they would not restrict their imitations to mere

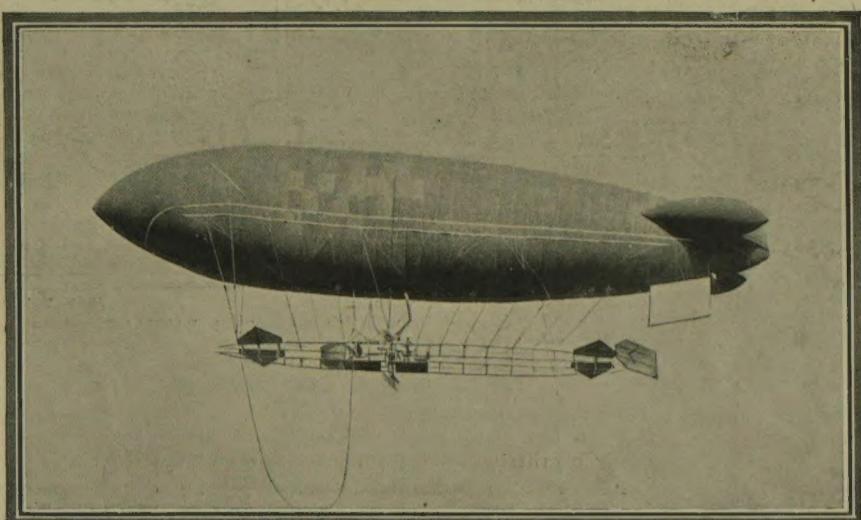
## THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



Photo, Topical.

## A MOTOR-POSTMAN: A NOVEL IDEA FOR RURAL DISTRICTS.

A new feature with the postal authorities is to provide the rural postman with a motor-car. The first car to be used in England has just been started at Sittingbourne, in Kent. On Tuesday it aroused the ire of a herd of bullocks, one of which charged the car, damaging it somewhat severely. The bullock was apparently unhurt.



Photo, Topical.

## THE ARMY'S NEW AIR-SHIP: A SUCCESSFUL TRIAL AT FARNBOROUGH.

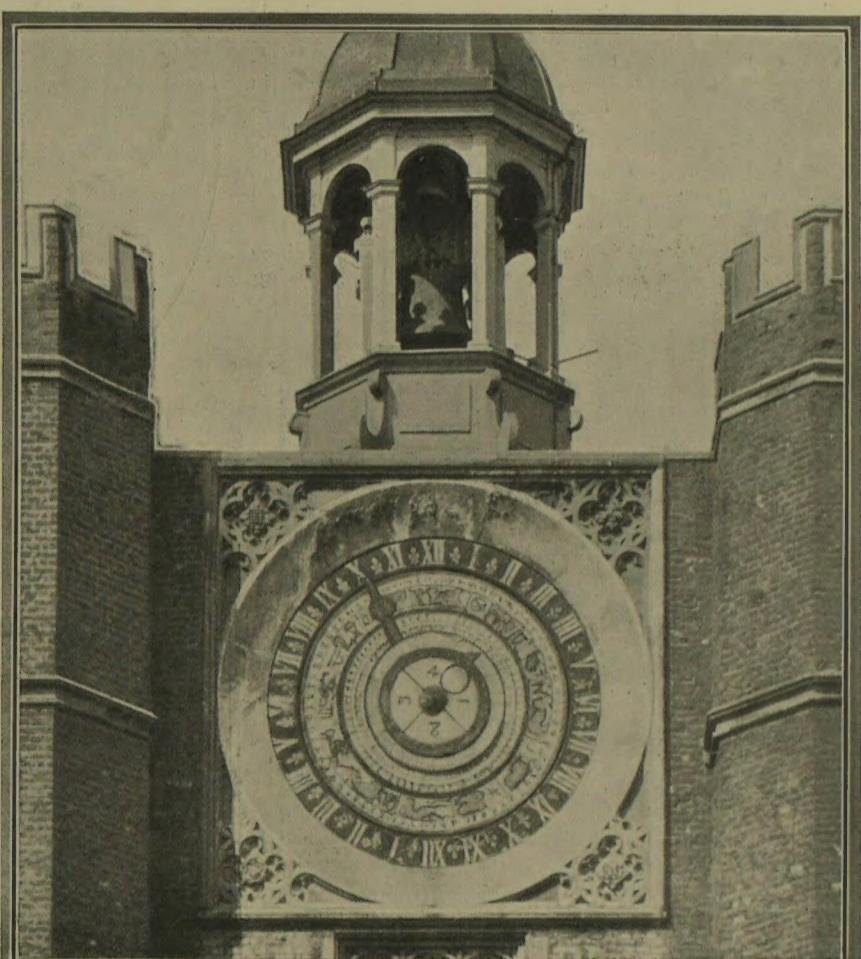
The new Army air-ship "No. 2 A" is much larger than her predecessor, "Baby." She is 150 feet long and has a gas capacity of 75,000 feet. The envelope is of a secret rubber-like fabric, and the engine is an 80-h.p. British Green motor. At Farnborough on Saturday she successfully rose 2000 feet with four passengers, and maneuvered over Laffan's Plain.



Photo, Cribb.

## A LENGTHY SIGN OF A HOME-COMING: THE PAYING-OFF PENNANT STILL IN USE IN THE NAVY.

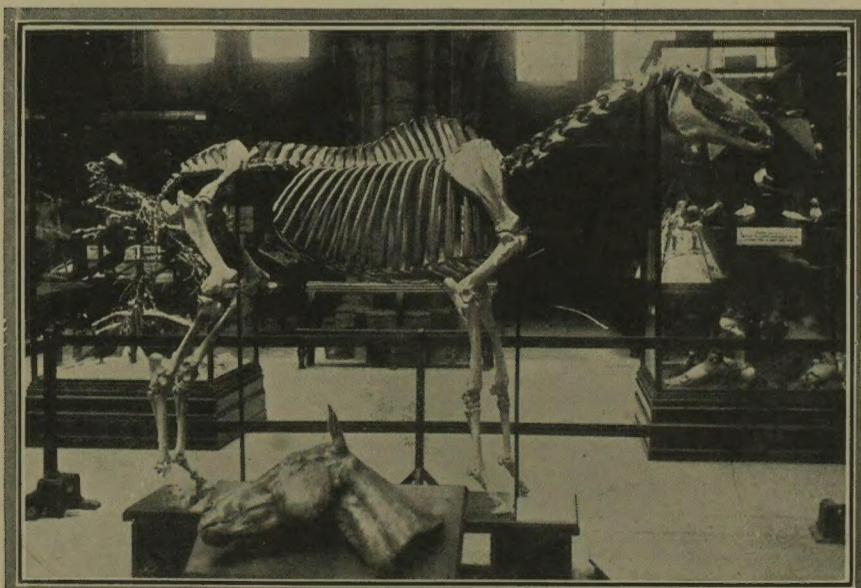
When H.M.S. "Terrible" arrived home with the "Powerful's" crew from China, she was flying a long white pennant with a golden bladder at the end, according to the old-time custom of flying the pennant to a home-coming ship. The pennant is placed on the aft-mast and has a golden bladder at the end which reaches into the water and floats all the way to port. Our photograph shows the pennant being hauled on board.



Photo, supplied by A. C. Facey.

## A CLOCK THAT IS SUPPOSED TO PRESAGE DEATH: HAMPTON COURTS ASTRONOMICAL CLOCK.

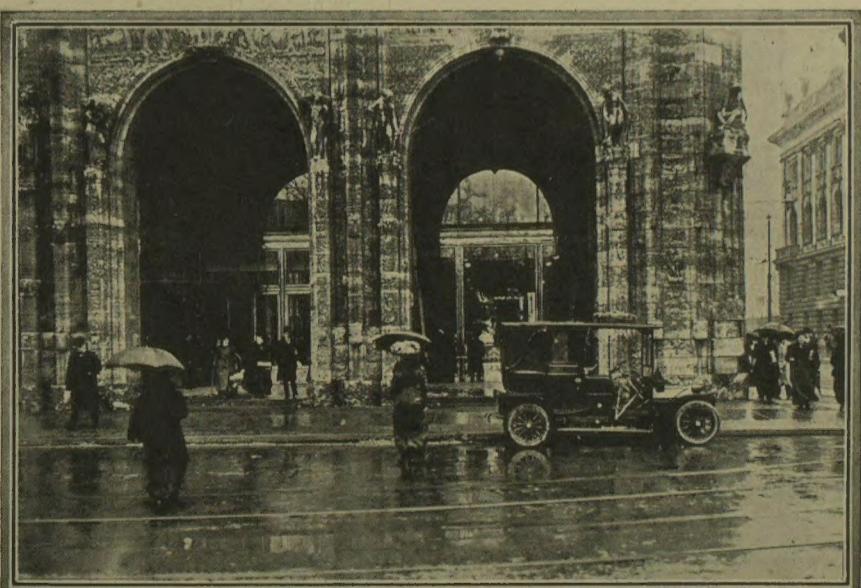
The famous clock at Hampton Court Palace has been taken down for repairs. As in the case of many other things about the Palace, there are legends about the clock. It is related that when Anne of Denmark, Queen of James I, died at Hampton Court the clock, which was striking four at the moment, immediately stopped. It is also alleged to have done so ever since whenever anyone long resident in the Palace dies, and superstitious people quote many cases.



Photo, Half-tones.

## RELIC OF A GREAT RACEHORSE: THE BONES OF PERSIMMON, WHICH HAVE BEEN PRESENTED TO THE SOUTH KENSINGTON MUSEUM.

His Majesty the King has presented the skeleton of his famous racehorse Persimmon to the Natural History Museum at South Kensington. Persimmon won the Derby in 1896, and had one of the most successful careers of any horse in the history of racing.



Photo, Sport and General.

## THE KAISER IN TRADE: THE GERMAN EMPEROR'S TILE-SHOP IN BERLIN.

The Kaiser takes a deep personal interest in a tile and pottery factory which was bequeathed him by a loyal subject some years ago. He gives the business his personal attention, and has opened a shop in the Leipziger Strasse, Berlin, where specimens can be seen and ordered.



Personal Notes. Mr. J. A. Pease, the new Chancellor of the Duchy of Lancaster, was the Chief Whip of the Liberal Party and Patronage Secretary to the Treasury in the last Parliament. He was unpaid private secretary to the Right Hon. John Morley, Chief Secretary for Ireland, from 1893 to 1895 and entered Parliament as the member for the Tyneside Division of Northumberland in 1892. He was a Junior Lord of the Treasury from 1905 to 1908. Mr. Pease is a very keen sportsman, and has distinguished himself at football, cricket, polo, and golf; and he is equally keen on hunting, cycling, fishing, and shooting. He was a member of the Cambridge University Football team in 1878; a member of the Polo team in 1880-81; and Master of the Cambridge University Draghounds at the same time. He was master of his own pack of beagles from 1881 to 1886, and a member of Lord Zetland's and Cleveland Hounds. He became captain of the Durham County Cricket Club, 1884-90, and is a member of the M.C.C.

On this page we publish a portrait of Princess Hélène of Orléans, Duchess of Aosta, who has been having excellent sport at shooting big game in the wilds of Portuguese East Africa. Princess Hélène is a first-rate shot with both gun and rifle, and is a most intrepid follower of all kinds of sport. On another page will be found a photograph of the Princess sitting by the side of the carcase of a huge hippopotamus which had fallen to her rifle by the river adjoining the little village of Buzi, near Beira. In another photograph she is seen, in a peculiar native canoe, being escorted up the river by the principal native chiefs of the neighbourhood.

The death is announced of Mr. T. R. Summerbell, formerly M.P. for Sunderland, but who, it will be remembered, was defeated by Mr. Samuel Storey, the Independent Tariff Reformer, at the recent General Election. Mr. Summerbell was seized with an apoplectic fit during a meeting of the Sunderland Town Council, and died two days later. He had been associated with the public life of Sunderland for the last eighteen years, and was one of the stalwarts of the Labour Party in the House of Commons. He was one of the most prominent organisers of Trade Unionism in the North of England, and when he put up for Sunderland at the General Election of 1906

more than fifty workmen's societies gave him their support. Mr. Summerbell was a member of the Sunderland Corporation for many



THE LATE MR. T. R. SUMMERBELL, Ex-M.P. for Sunderland.

THE REV. CHARLES BROWN, Who has been Nominated President of the National Free Church Council.

PORTRAITS & WORLD'S NEWS.

a month's holiday, and there seems to be no doubt that both have perished. Mr. Leo Derenda and Mr. Green were well-known variety artists, and only a few weeks ago were fulfilling an engagement at the London Coliseum. Mr. Leo Derenda was a very skilful juggler with Indian clubs, and Mr. Green was his assistant.

Mme. Mariette Mazarin, who created the part of Elektra in Strauss's opera in New York, found the terrific strain of singing the weird notes of the music for one hour and forty minutes too much for her, and fainted after the fall of the last curtain at the first performance. She had previously fainted several times at rehearsals, and always has to lie down for fifteen minutes after each performance before she can leave the theatre. She says, however, that she does not care—her success is worth the cost. She has trained herself for the part by much walking, horse-riding, and light gymnasium practice.

Prince Henry of Prussia, who, with his wife, is making a somewhat lengthy stay in England in order to visit his royal relatives in this country, is half an Englishman himself, his mother being the late Empress

Frederick, the eldest sister of King Edward; whilst Princess Henry is half-English also, for she is her husband's cousin and a daughter of Princess Alice, the King's second sister. She is also a sister of the Tsaritsa of Russia. Prince Henry is a "Grand Admiral" of the "active battle fleet" in the German Navy, which is stationed facing our own shores in the North Sea, his flag-ship being at Kiel. He is, of course, the Kaiser's brother, and is the latter's junior by three



PRINCESS HENRY OF PRUSSIA, The King's Niece, who is Visiting England with her Husband.

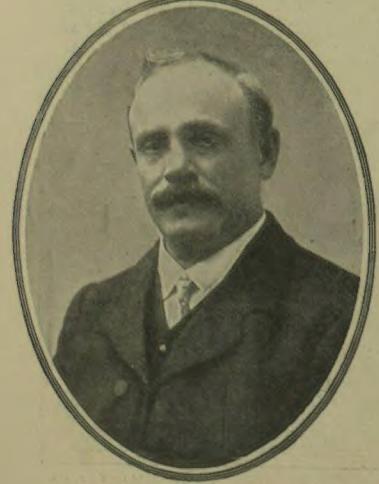
years and a half. They were at school together for two years at Cassel, after which they separated, the Kaiser to go to Bonn, and Prince Henry to the Naval Academy at Kiel, so that he has practically had a lifelong acquaintance with the station where he now holds the command. For some years, however, he was on duty in the Far East as Admiral in command of the Second Cruiser Division. Prince Henry was the first German royalty to sail in an air-ship, and on his maiden trip took the helm of the "Zeppelin" himself for a short time. He speaks English almost as well as he speaks German, and is a capital after-dinner speaker in both languages.

The death is announced of Mr. John Macallan Swan, R.A., whose famous picture of "The Prodigal Son," in the Royal Academy of 1889, was the talk of the town and was eventually purchased by the trustees of the Chantrey Bequest. Mr. J. M. Swan was



PRINCE HENRY OF PRUSSIA, The King's Nephew, who is Paying an Unofficial Visit to England.

We publish on this page photographs of Mr. Michael Bruce, Mr. Leo Derenda, and Mr. Green, three victims from London in the terrible disaster to the French steamer *General Chanzy*. Mr. Michael Bruce was a well-known



THE LATE MR. "PETE" CURRAN, Ex-M.P. for Jarrow, and a famous Organiser of Trade Unionism.



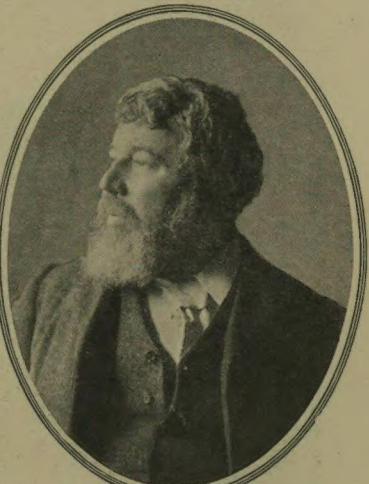
THE LATE MR. MICHAEL BRUCE, A London Stockbroker, who Perished in the Wreck of the "General Chanzy."



THE LATE MR. GREEN, Of "Derenda and Green," who Perished in the Wreck of the "General Chanzy."



THE LATE MR. LEO DERENDA, A Music-hall Artist, who Perished in the Wreck of the "General Chanzy."



THE LATE MR. J. M. SWAN, R.A., Whose "Prodigal Son" was Purchased for the Chantrey Bequest.

years, and was at one time the Chairman of the Tramways Committee, whilst he had been associated with the Sunderland Trades' Council for twenty-three years.

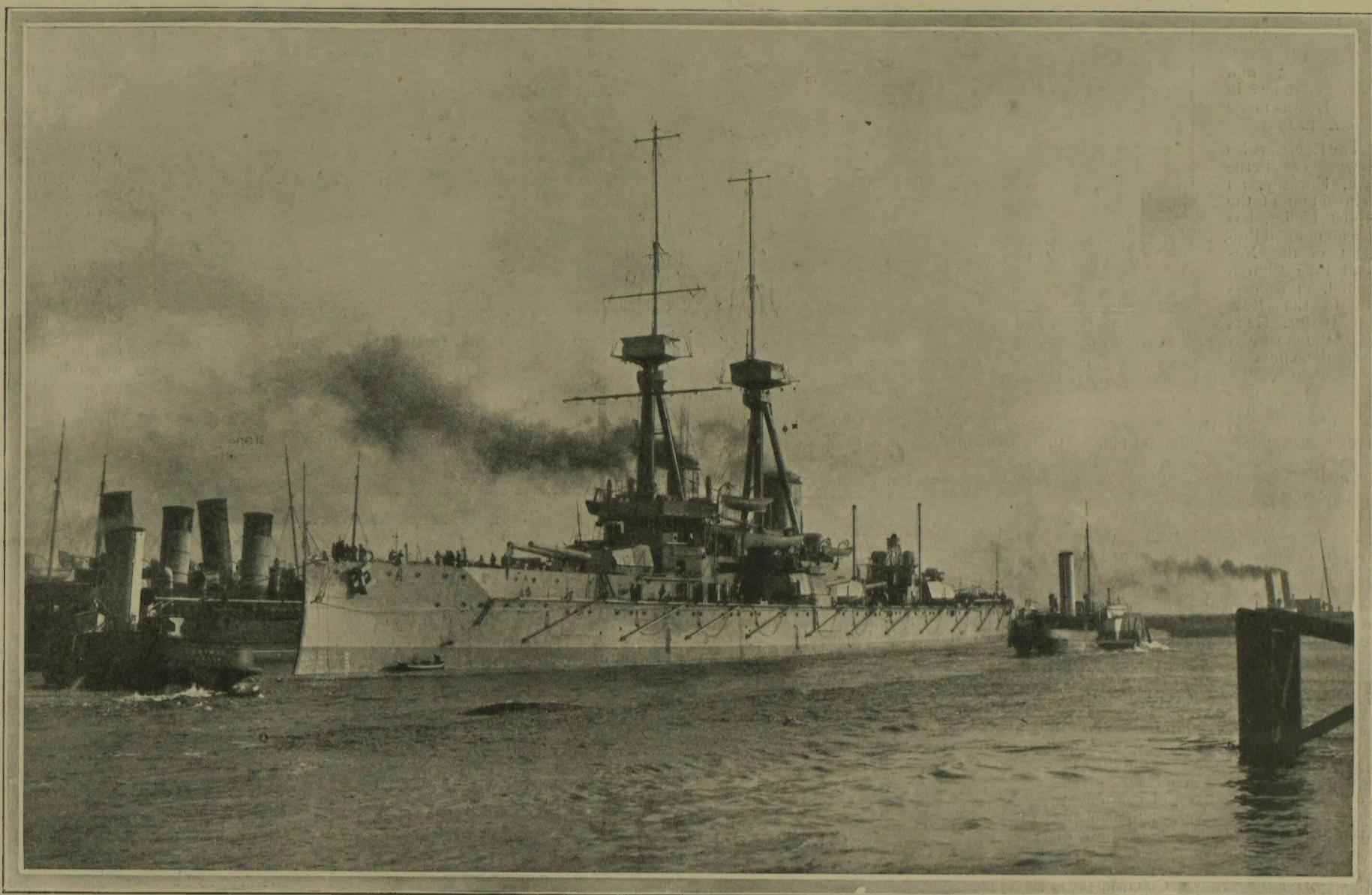
London stockbroker, and a partner of the firm of Smith and Bruce, Throgmorton Avenue. He had booked passages on the *Chanzy* with his wife, and was going on

famous for his studies of wild animals, and was a sculptor as well as a painter. As a sculptor, his best-known works are the "Boy and Bear Cubs" and the "Wounded

*[Continued overleaf.]*

## BRITAIN PRESENT AND PAST: A NEW WAR-SHIP AND AN OLD BRIDGE.

PHOTOGRAPHS BY BENTLEY AND BY CAMPBELL-GRAY.



THE LATEST TYPE OF "DREADNOUGHT": H.M.S. "VANGUARD" STARTING ON HER FIRST VOYAGE.

Last week the new battle-ship of the "Dreadnought" type, H.M.S. "Vanguard," left Barrow (where she was built by Messrs. Vickers, Son, and Maxim), amid scenes of great enthusiasm, to go to Devonport. Her length is 500 feet, her displacement is 19,250 tons, her indicated horse-power 24,500, and her speed 22 knots. One of the latest German "Dreadnoughts," the "Nassau," has a length of 451 feet, displacement 18,204 tons, horse-power 20,000, and speed 20·5 knots. The "Vanguard" was built in a little over nineteen months. Her keel was laid in April 1908, and she was launched in February 1909. Her final tests were carried out on the way to Plymouth, and she will shortly be placed in commission, as will also her two sister-ships, the "St. Vincent" and the "Collingwood."



THE CRYSTAL PALACE LAKE AS THE THAMES: THE MODEL OF LONDON BRIDGE AS IT WILL APPEAR IN THE PAGEANT OF LONDON TO BE HELD THIS SUMMER.

This composite photograph shows the model of the original London Bridge as it will appear in the Pageant of London, which is to form the principal feature of the Festival of Empire at the Crystal Palace this summer. The effect was obtained by placing a photograph of the model across a photograph of the lake. One scene in the pageant will represent the Danish invasion under King Olaf, when the bridge was dragged down by the Danes and its defenders hurled into the water. The invaders, it is recorded, pulled it down by making fast their boats to the upright piles and then rowing hard away from it.

Leopard." Amongst his paintings his principal works were "Orpheus," "The Prodigal Son" already mentioned, "A Lioness Defending her Cubs," "Polar Bears Swimming," and "A Dead Hero." Mr. Swan first began exhibiting figure and animal pictures at the Royal Academy in 1878, having studied at the Worcester and Lambeth Art Schools, and under Gérôme in Paris. He was made an R.A. in 1905.

The Rev. Charles Brown, of Ferne Park, Hornsey, an ex-President of the Baptist Union, has been nominated President of the National Free Church Council, in succession to the Rev. J. H. Jowett. He is one of the most eloquent preachers in the Nonconformist Church at the present day, and has made his church at Hornsey very popular. One of his most successful appeals brought in more than six hundred pounds in a single day. He was originally in business at Birmingham, but left commercial life for the Baptist College at Bristol, to be trained for the ministry.

The future of Señor Canalejas, the new Spanish Premier, will be watched with great interest by politicians in this country, inasmuch as he has declared that he is "navigating the same waters as the English Government." Señor Canalejas is a Socialist, and is strongly anti-clerical. As quite a young man he left the orthodox Liberal party to found the Democratic or Radical wing. He proposes to adopt the English theory of "unearned increment" in relation to land, with a view to increasing production and redistributing the taxation of the country. He will also introduce old-age pensions on a contributory basis. Unlike our own Government, he does not desire to amend the Constitution, which, he says, admits of all desirable reforms if properly applied. Another interesting point is that his personal experience with the army in Cuba, in 1898, has convinced him of the injustice of the present system of recruiting, and he will endeavour to institute universal service.

The death is announced of Mr. "Pete" Curran, the well-known Labour leader and ex-M.P. for Jarrow, after a severe illness and operation. In connection with Trade Unionism, he held a great many posts at different times, and was always a prominent figure at the annual Trade Union Congress. In 1890 he was sentenced to six months' imprisonment for "intimidation" at Plymouth in connection with a strike, but Lord Coleridge quashed the conviction on appeal, so that Mr. Curran's name appears for ever in the Law Reports as a "leading case" whenever questions of intimidation or picketing during labour disputes arise in the Courts. Mr. Curran acted as Labour delegate to America, Germany, France, Holland, and Belgium. He was a J.P. for Essex, being the first Labour member to occupy a seat on the magisterial bench in that county.

**The Political Situation.** The Parliamentary business of the past week has been purely of a formal nature, and members do not settle down to the real business of the Session until after the State opening on Monday next, when the momentous King's Speech, of which so much has been

written and so little is definitely known, will be given out to an expectant world. The fact that all the vacancies in the Cabinet have been filled seems to indicate, however, that the Government feel confident of being able

Government when Parliament really settles down to work remains the subject of vague and unsatisfactory conjecture. Meanwhile on Tuesday the uncontroversial business of re-electing the Speaker was got through, and some very graceful speeches were made in his honour. The usual rush to appropriate seats had taken place earlier in the day, but it was shorn of much of its old-time excitement owing to a new ruling of the Speaker that seats could not be appropriated before 8 a.m. Consequently, a large number of enthusiastic members who turned up before midnight were badly disappointed. The changes which have been made in the Cabinet, and which were rendered necessary by the appointment of Mr. Herbert



A PANTHEON INSTEAD OF A STATE COACH: REHEARSING THE STATE PROCESSION TO PARLIAMENT IN THE MALL.

In order that all the details of the State Procession for the Opening of Parliament on Monday next might be absolutely correct, rehearsals have taken place this week in the Mall. In our photograph the Guards can be seen solemnly presenting arms to a grotesque substitute for the gorgeous state coach, a clumsy wagon which looks like a "Black Maria" or a furniture van.

to proceed satisfactorily with the two principal items of their programme, the Budget and the Veto of the Lords.

Gladstone as the first Governor-General of United South Africa, will not involve any bye-elections, except that Mr.

Pease, who lost his seat at Saffron Walden, at the General Election, and is not, therefore, now in Parliament, will have to find another seat. This will probably present no serious difficulty. When he is elected he will doubtless have a place in the Cabinet, as did his predecessor, Mr. Samuel, who now becomes Postmaster-General, although the Chancellorship of the Duchy does not always carry Cabinet rank. The post of Parliamentary or Patronage Secretary, which has been given to the Master of Elibank, does not necessitate a bye-election, because it is in the disposal of the Commissioners of the Treasury, and is not, therefore, an office of profit under the Crown; whilst the other appointments, except that of Mr. Pease, are merely transfers from one office of profit to another. The Cabinet is now absolutely complete, and only the Under-Secretaryships remain to be filled.

**Prehistoric London:** On another page we give a photograph of a model of old London Bridge, as it will appear when erected over the lake at the Crystal Palace, for the Pageant of London, which will form one of the most interesting features of the Festival of Empire this summer. Another scene in the pageant will represent a still earlier stage in London's history, or rather in the time before her history began. This scene will show the state of the country before the coming of the Romans. Ancient Britons will be represented dwelling in mud huts, and mammoths will be seen creeping among the rocks. The details of the scene have been based on various discoveries of prehistoric remains near London, in the valleys of the Thames and the Lea. Mammoth bones, for instance, and other bones, probably of the woolly rhinoceros, have been found in the neighbourhood of Hoxton, at a depth of 25 feet in gravel, deposited by the River Lea in ancient times. In the ages when the mammoth and the rhinoceros ranged about the site of the future London, England was, at any rate during part of the time, still part of the European continent. Many implements and weapons used by prehistoric man have also been unearthed in the London area, and have helped to supply material for arranging this most interesting scene.



MRS. HERBERT GLADSTONE, WIFE OF THE FIRST GOVERNOR-GENERAL OF SOUTH AFRICA.

Our illustration is a charming new photographic study of Mrs. Herbert Gladstone, whose husband will probably be raised to the Peerage when he goes out to South Africa shortly as Governor-General. Mrs. Gladstone, who is the youngest daughter of the late Sir Richard Paget, is as talented as she is beautiful, and, like her husband, is possessed of a magnificent voice. They have both frequently sung at concerts.

At the time of writing, however, the political situation is still very complex, and the probable action of the



FIREMEN ON SKIS: A NOVEL BRIGADE IN THE ALPS MOBILISED FOR WORK IN THE SNOW.



MESSINA'S MAKE-SHIFT UNIVERSITY: A SUBSTITUTE FOR THE ONE DESTROYED IN THE EARTHQUAKE.

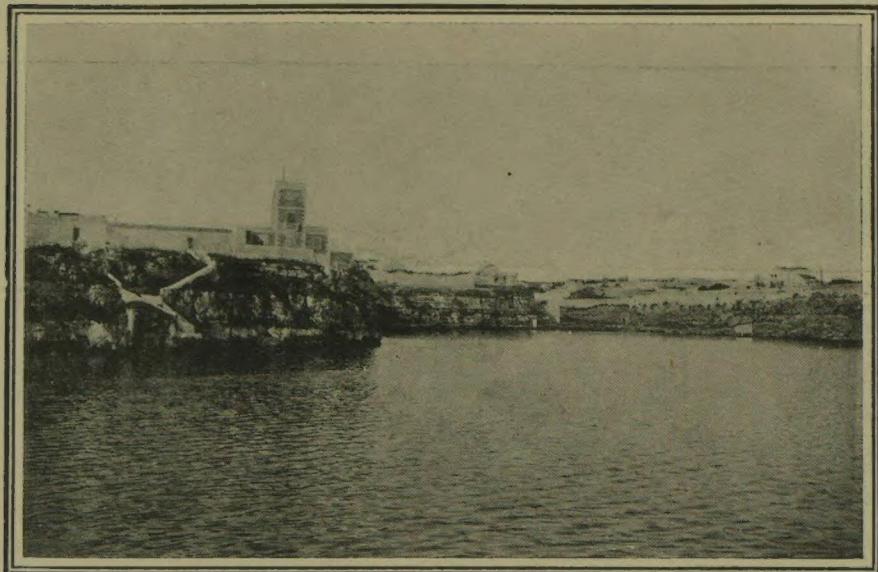
Our photograph shows the official opening of the new provisional University at Messina. As will be seen, it is not a very imposing structure, being built of wood and only two storeys high.

Photo. Max Löhrich.

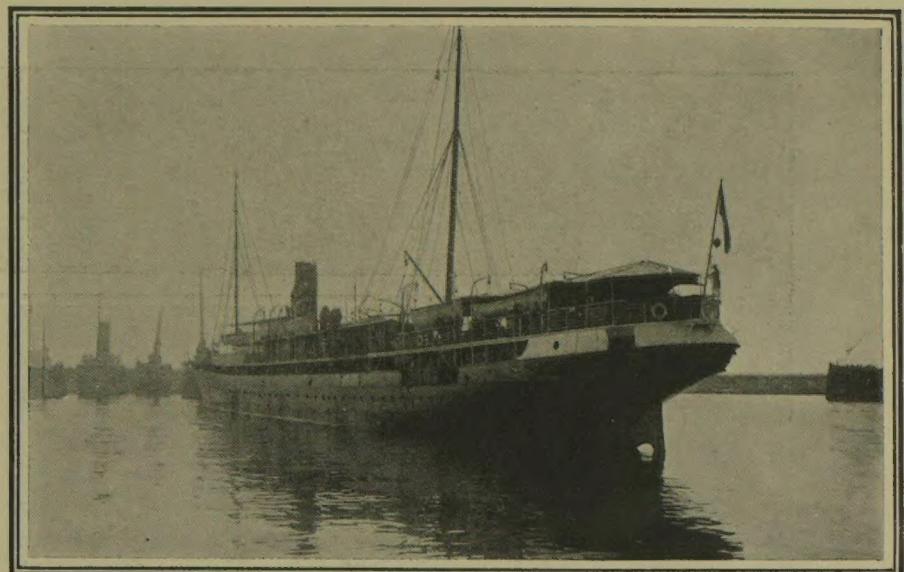
Our photograph shows the only fire brigade in the world which is accustomed to doing its work on skis. The equipment hardly looks very up-to-date, but it is doubtless suitable for its environment.

Photo. Muron.

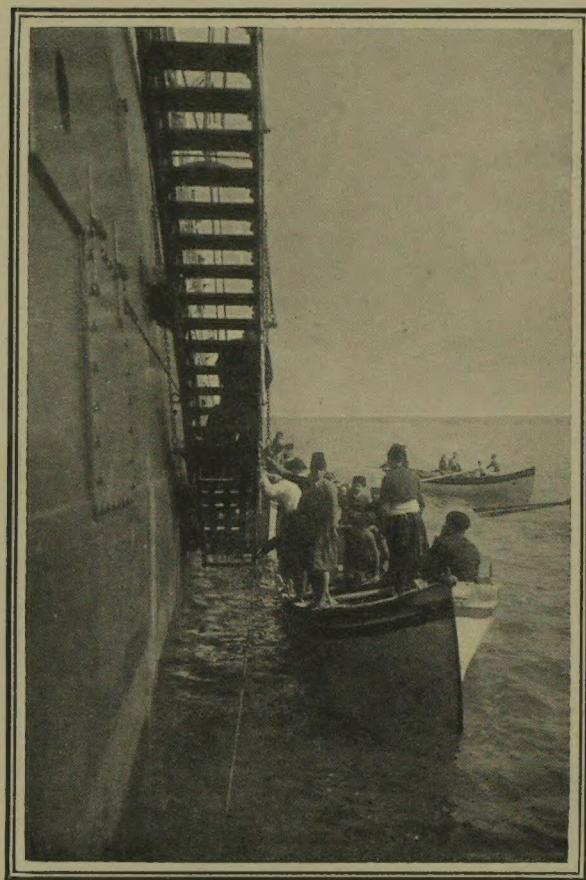
## PICTURES BY LAND AND SEA: FROM THE WORLD'S SCRAP-BOOK.



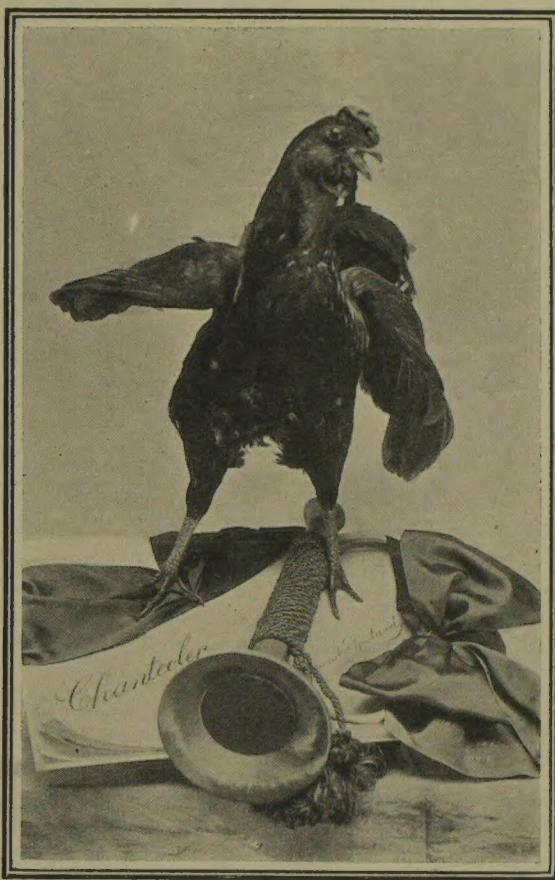
Photo, Branger.  
WHERE THE "GENERAL CHANZY" WAS WRECKED: THE CIUDADELA ROCKS OF MINORCA, NEAR WHICH THE DISASTER TOOK PLACE. The "General Chanzy," bound from Marseilles to Algiers, was 'hurled upon a rock on the wild coast of Minorca during a storm in the night, and her passengers and crew, numbering 159, were all lost, with the exception of one man, who managed to reach the shore.



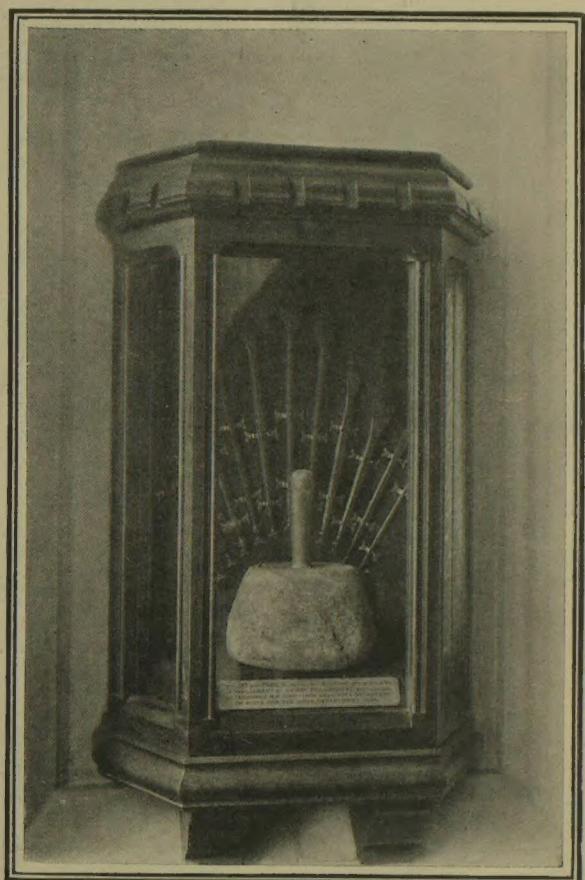
Photo, Topical.  
THE LOST FRENCH LINER: THE "GENERAL CHANZY," WHICH HAS BEEN WRECKED OFF THE COAST OF MINORCA, WITH THE LOSS OF 158 SOULS. The "General Chanzy" was a steel screw steamer of 2300 tons and 300 feet in length, belonging to the French Transatlantic Company. Her master, Captain Cayol, was a Chevalier of the Legion of Honour. The straits where the vessel was wrecked are known to be treacherous.



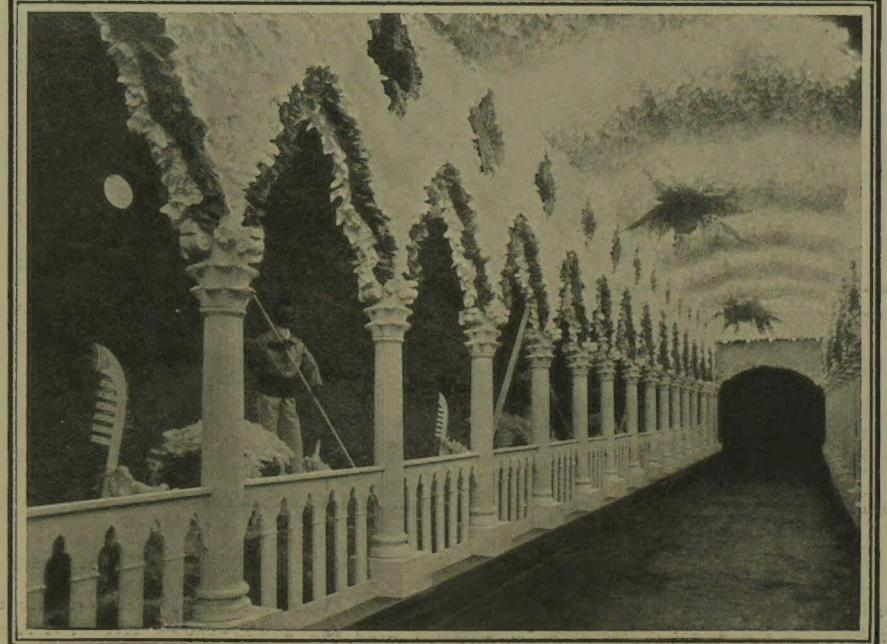
Photo, American Colony, Jerusalem.  
RUSSIA'S FLOATING EXHIBITION: A NOVEL STIMULUS TO FOREIGN TRADE. The Russian Steam Navigation Co. is sending a floating exposition on a voyage of the world. Our photograph shows the gangway, when it was stationed at Jaffa last month. At Piraeus the King and Queen of Greece went on board, whilst at other ports it was visited by the Tsar of Russia, the Grand Vizier of Turkey, and, at Alexandria, by Mr. Gorst.



Photo, Branger.  
"CHANTECLER" AT THE CONFECTIONER'S: TOPICAL SWEETMEAT-BOXES TO BE SEEN IN PARIS. Paris is "Chantecler"—mad at present, even the designs of the sweet-boxes being now inspired by the farmyard characters in Rostand's play. Our photograph shows one surmounted by a very life-like presentation of the principal character in the play, the Cock.



Photo, Barratt.  
A STONEMASON M.P.'S TOOLS THAT HELPED TO REBUILD THE HOUSE OF COMMONS. Mr. Henry Broadhurst, who retired from Parliament four years ago, has presented to the Speaker of the House of Commons a mallet and chisels used by himself as a stonemason in the work of rebuilding the Houses of Parliament. Mr. Broadhurst was one of the first Labour men to enter Parliament, and became Under-Secretary for the Home Department in 1886.



A LINEN DECORATION: OLD VENICE REVIVED IN HANDKERCHIEFS. In this photograph a display of linen is shown giving a very excellent imitation of a portion of old Venice. The novel effect is obtained by means of an ingenious arrangement of about half-a-million coloured and white handkerchiefs.



A NOVEL "WHITE SALE"—A DOME MADE OF 100,000 NAPKINS. Once a year the great warehouses of Berlin arrange a so-called "white week" for the sale of linen and white goods. The competition is very keen, and great efforts are made to draw crowds. Our picture shows a model of the Dome of Milan made of 100,000 napkins.

## THE "DERBY OF THE LEASH": THE RACE FOR THE WATERLOO CUP.

FROM THE PAINTING BY

CYRUS CUNEO, R.O.I.



AN ARTIST'S IMPRESSION OF THE COURSING FIXTURE OF THE YEAR:

The coursing of the hare by greyhounds is a sport of great antiquity, being fully described by Arrian in his "Cynegetus" about 150 A.D., when the leading features appear to have been much "blue ribbon of the leash" as it has been called, is run on the estate of the Earl of Selvon, the President of the National Coursing Club and a well-known breeder, at Altcar, near Liverpool.

Mr. R. N. Stollery and Mr. L. Pilkington. Round the border

1. Mr. J. H. Bibby (WHO NOMINATES SIR R. W. B. JARDINE'S SECOND STRING).

2. Mr. J. H. DENNIS ("DEE FERRY").

3. Mr. G. F. FAWCETT ("TORN SAIL").

4. Mr. H. HARDY ("HILLCOURT").

5. Mr. G. HULTON ("HUGGENOOT").

6. Mr. H. BROCKLEBANK (MR. J. COKE'S "CORBY FAME").

7. Mr. S. S. DEATH ("DEFIRE DUPLEX").

8. Mr. H. BIRSBICK ("BLAU BROCADE").

9. SIR R. W. JARDINE ("LONG SPAN").

10. Mr. E. DODSON ("DEARNE DISTURBANCE").

11. DR. J. S. MELLISH (NOMINATION REPRESENTED BY SIR W. HAMNER'S "HAPPY MARION").

12. MR. J. C. DALTON (NOMINATION REPRESENTED BY DR. J. M. COLLISS'S "HYDRASIS").

13. MR. F. ALEXANDER ("AUGLE").

Photographs by



WELL-KNOWN FOLLOWERS OF THE ANCIENT SPORT AT THE ALTCAR MEETING.

the same as in the present day. The first known set of rules drawn up in this country was made by Thomas, Duke of Norfolk, in Queen Elizabeth's time. The race for the Waterloo Cup, the Mr. Cuneo's picture contains portraits of a number of well-known followers of the sport, including the Duke of Leeds, Mr. G. F. Fawcett, Mr. Harding Cox, Mr. J. H. Bibby, Mr. F. Alexander, Mr. R. N. Stollery, Mr. L. Pilkington, Round the border

18. SIR WYNDHAM HAMNER ("SOLWAY FERRY").

19. MR. G. F. FAWCETT ("FACE THE FOX").

20. MR. R. N. STOLLEY ("STEAM WHISTLE").

21. COLONEL McCALMONT (DUCES OF LILEY'S "LACERTA").

22. COUNTESS OF SELVON (THE EARL OF SELVON'S "STIFF DANCE").

23. EARL OF SELVON ("SOLWAY FERRY").

24. DUCES OF LILEY ("LANTHORN").

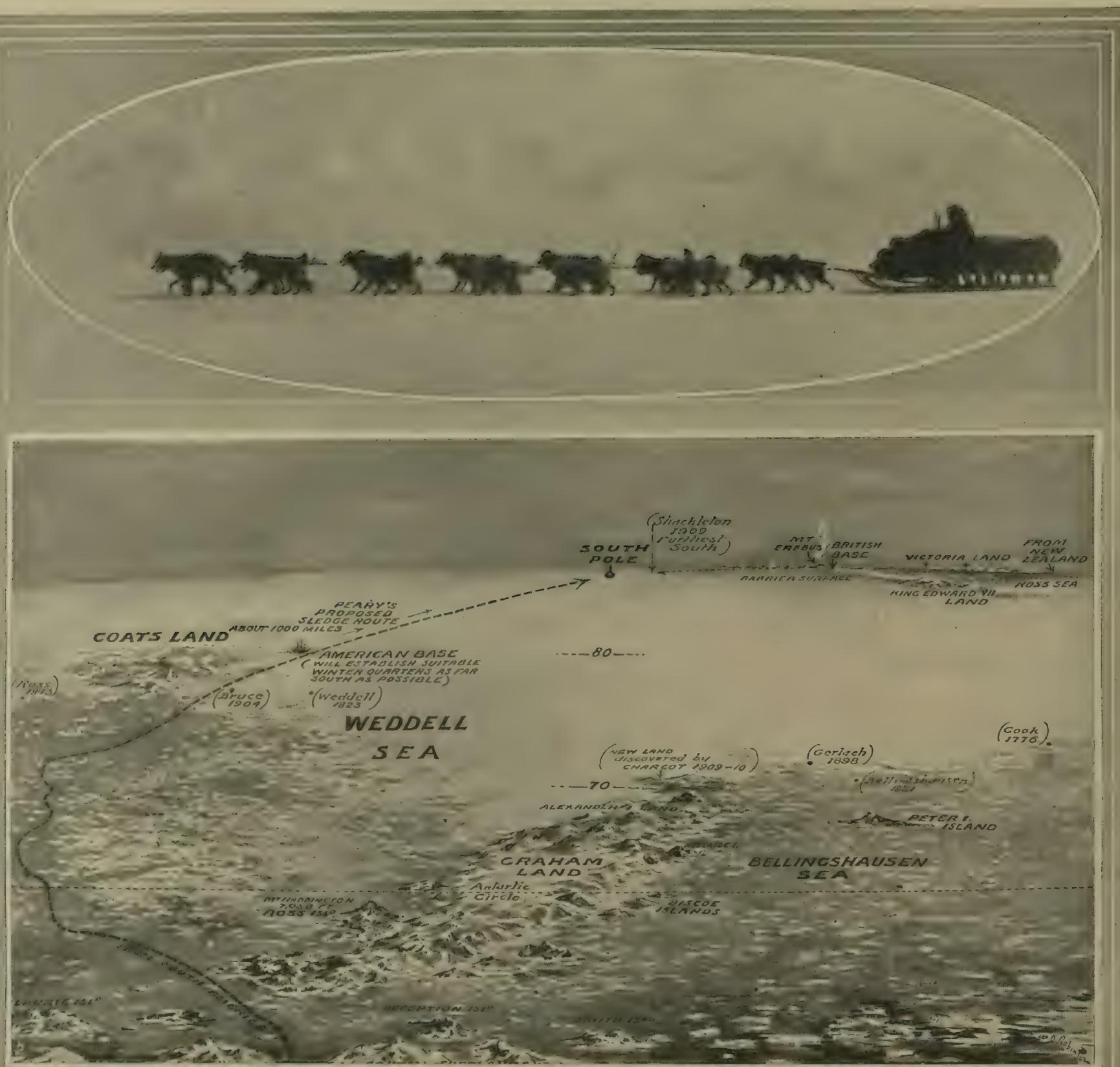
25. SIR T. GOOCH (NOMINATION REPRESENTED BY MR. ATKINSON JOWETT'S "JONI").

26. SIR WILLIAM INGRAM ("ISIDORE").

Sport and General.

## ENGLAND VERSUS AMERICA FOR THE SOUTH POLE.

DRAWING BY W. B. ROBINSON; NOS. 1 AND 3 FROM PHOTOGRAPHS SUPPLIED BY W. L. BEASLEY.



1. THE TYPE OF DOG WHICH IT IS HOPED WILL TAKE THE UNION JACK TO THE SOUTH POLE: THE TIRELESS SIBERIAN DOGS.
2. THE PROPOSED ROUTE OF THE AMERICAN EXPEDITION WHICH WILL RACE WITH CAPTAIN SCOTT FOR THE SOUTH POLE.
3. ANOTHER VIEW OF THE SIBERIAN DOG-TEAMS OF THE TYPE TO BE CHOSEN FOR CAPTAIN SCOTT'S EXPEDITION.

Increased interest in Captain Scott's forthcoming attempt to reach the South Pole has been aroused by the fact that an American expedition has been planned to endeavour to anticipate him in attaining the coveted goal of Antarctic explorers. Captain Scott has the advantage of being able to cover ground already broken, where the huts built by Sir Ernest Shackleton are still in existence. The Americans will probably have the disadvantage of starting from a base which is at least over 130 miles further from the South Pole. However, Peary may well be excused for alluding to the competition between the two nations as "the most exciting and nerve-wracking race the world has ever seen." Not yet has the motor-car, useful as Sir E. Shackleton found it, been brought to the state in which it could supplant the recognised draught-animals of Antarctic exploration, so the English expedition are sending out one of their members to Siberia, to choose dogs for their teams from the hardy and tireless Siberian breeds. Their representative is also to purchase a selection of Siberian ponies, a type of which we illustrate on another page.

## "THE MOST NERVE-WRACKING RACE THE WORLD HAS EVER SEEN."

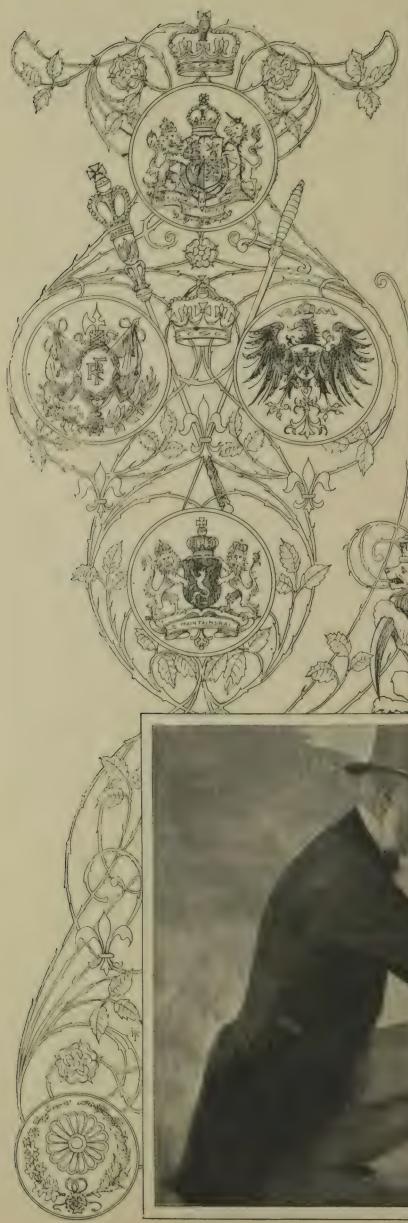
DRAWN BY W. B. ROBINSON; PHOTOGRAPH OF PONY SUPPLIED BY W. L. BEASLEY.



FOLLOWING IN THE TRACK OF SIR ERNEST SHACKLETON: A PICTORIAL DIAGRAM OF CAPTAIN SCOTT'S PROPOSED ROUTE TO THE SOUTH POLE.

We give in this pictorial diagram the dates of Sir Ernest Shackleton's progress on his expedition which reached the furthest point South, and also show where he placed some of his depots. It is probable that Captain Scott will profit by Sir Ernest Shackleton's experience. Captain Scott, who sails in July next, expects to start from his base to the South Pole in October 1911, and hopes to reach the Pole, all being well, on December 22 of the same year. The Americans calculate that they should arrive there in the same month. Sir Ernest Shackleton found ponies so useful for Antarctic work that Captain Scott has determined also to make use of them. It has been decided to purchase Yakut ponies in Siberia, and a member of the expedition has been sent to make a selection of these animals, which are accustomed to the severest cold of the Arctic climate. Inset is a Yakut Siberian pony, of the type which is to be used on the expedition.

THE MOTHER OF PARLIAMENTS AND HER CHILDREN:  
THEIR RELATIVE AGES, AND THE RELATIVE

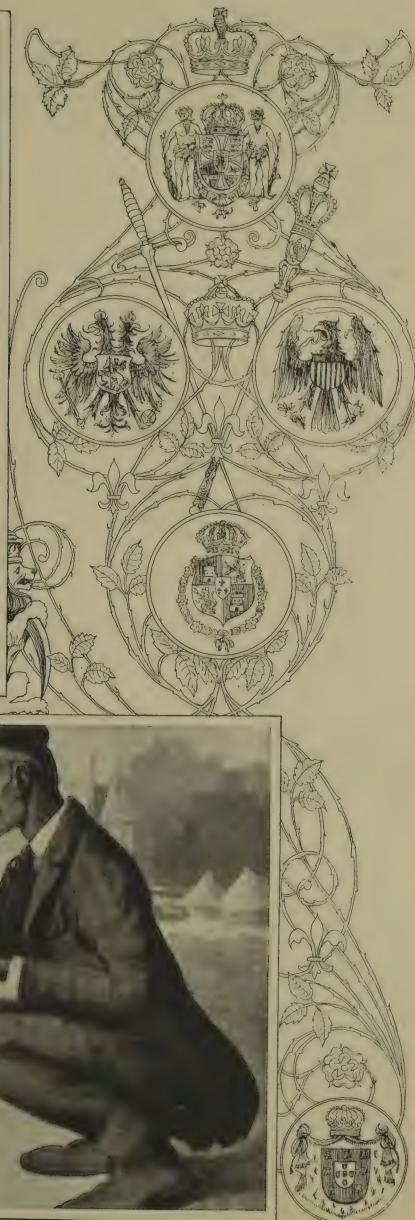


A FRENCH CARTOONIST'S VIEW OF THE POLICY OF ENGLISH PARTIES:

These pictorial diagrams represent a French calculation of the relative ages of the various Parliaments of the world—led by our own, the Mother of Parliaments—and also a French view of the present policy they hold in their hands:—represent the relative age of the Parliaments in the various countries. It will be seen that some of the larger countries have the youngest Parliaments, notably in the case of Russia. The French artist gives the two types as they appear in the eyes of his own countrymen. On the left, a very starchy-looking old Tory symbolises the policy of Tariff Reform. He has erected a fence

REPRESENTATIVE ASSEMBLIES OF THE WORLD.  
SIZES OF THE COUNTRIES THEY REPRESENT.

Austria. Russia. United States. Italy. Japan. Turkey. Spain. France. Holland. Great Britain. Denmark. Portugal. Persia. Belgium. Greece.



ANGLO-SAXON ATTITUDES—CONSERVATIVE AND LIBERAL.

of the two chief parties in this country. In the upper picture the relative sizes of the countries represented by human figures are indicated by the sizes of the figures; while the sizes of the buildings which stand the British coast to keep out foreign imports, which are even stranded on the beach, while through a small gap in the fence, by Colonial Preference, he is admitting exports from the Colonies. The rich by taxing landed and agricultural property, castles, and luxuries such as horses, carriages, and motor-cars. Neither of the two types can be called very flattering to the party he represents.

## LITERATURE



MR. HORACE W. C. NEWTE,  
Author of a new novel entitled "Clico Jack,"  
appearing through Messrs. Murs and Son.

Photograph by Russell.

of that valuable series, "The Victoria History of the Counties of England: A History of London (Vol. I.)" (Constable and Co.), deals with Romano-British London, Anglo-Saxon remains, ecclesiastical history, and religious houses. It is illustrated by maps, diagrams, drawings, all of first-class importance, and, like all its predecessors in the series, it is written with care, accuracy, and completeness. But we quarrel with the definition of London.

It is defined to "include the district within the Bars of London, the borough of Southwark, and the ancient parish of Westminster." This area, however, is not London. It is not modern London, and it is not ancient London. It connotes no special factor in the history of London, and leads us to no settled point in that history. As a result, this volume before us does not deal with history at all, but is

THE latest  
volume  
of  
London

A GREAT BOOK UPON LONDON.  
REVIEWED BY G. LAURENCE GOMME, F.S.A.

FOUND IN THE BED OF THE WALBROOK: AN ANCIENT ROMAN PEN.

This pen, which is of bronze with a split nib, was found in the bed of the Walbrook, a stream that once ran by London Wall. It is in the possession of Mr. W. M. Newton, of Dartford.

From "The Victoria County History of England."

Romans gave to the city during their occupation of this province of their empire. The question of the burials is, of course, an important one, but we do not think the conclusion that Roman Londoners "buried their dead anywhere and everywhere, heedless of the Roman law against burials in towns" is justified. Other conclusions as to the direction of the roads, the remains of the wall and the ditch, and some smaller points seem to us open to objection, but one thing is quite

certain—  
namely, that  
the material  
efficiency will

here supplied with such splendid  
enable every inquirer to judge for  
himself. There is the basis here for  
all future investigations. That Anglo-Saxon remains should contain a splendid  
series of sword-hilts reveals the story  
of the Anglo-Saxon overlordship of London—not so much the story of the conquest of  
London as of its defence, when once London  
had, through the genius of King Alfred, taken  
its position as a strategic place of the first importance  
to the kingdom. The brooches, the ring, the coins, and  
the bone objects are of special interest, and the engraved  
bone pin found in the Thames, and figured here, is a  
particularly beautiful specimen. The ecclesiastical history of  
the city is an exceedingly important element, and the dominant part played by the Church is never quite appreciated

MR. WARWICK DELPING,  
Whose new novel, "The Rust of Rome,"  
has been published by Messrs. Cassell.

Photograph by Russell.



FOUND IN QUEEN STREET IN 1842: A STATUETTE  
OF A ROMAN ARCHER.

The statuette, which is eleven inches in height, is among the finest Roman bronzes found in England. It was unearthed in Queen Street, close to a wall of tiles. The eyes are of silver, with the pupils open, and this heightens the steadfast and determined expression of the face. The bow and arrow are missing.

From "The Victoria County History of England."

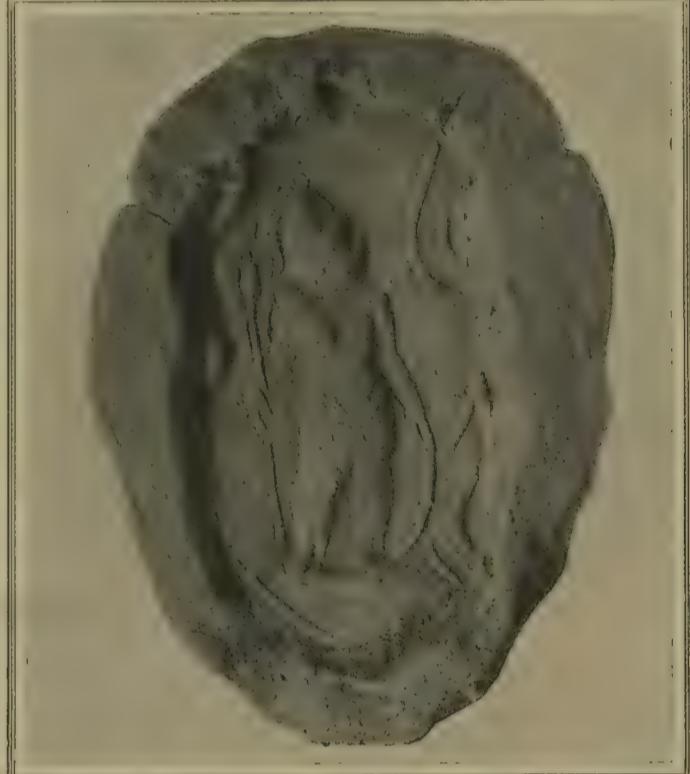
simply an archaeological survey of the matters included within its range. Grumble as we may on this point, however, we cease to grumble when we come to the actual work, except to say that the primitive site of London was worth a chapter by itself, instead of a mere paragraph or two at the beginning of the chapter on Romano-British London. The classified description of the Roman remains is an excellent piece of work, and it is followed up by a street-index, giving full details of and references to all the finds which have been from time to time discovered. Despite the fact that these finds of the Roman period have only been made as the result of accidental excavations in the modern city, and not of systematic examination, such as that accomplished at Silchester, the objects discovered in London are more important in design and beauty, more significant in the history they reveal, and more numerous than in the case of any other Roman site in Britain—a circumstance which coincides very exactly with the proud name of Lundinum Augusta, which the



FOUND BENEATH ST. PAUL'S: A ROMAN  
LAMP RECORDED BY CHRISTOPHER WREN.

"The other [lamp] recorded by Wren from St. Paul's is here reproduced from an old drawing, and represents two men fishing in a harbour. The figure on the bank is really handling a net, and is not a soul waiting to be carried over the Styx by Charon."

From "The Victoria County History of England."



FOUND IN BASINGHALL STREET: A ROMAN STAMP  
FOR IMPRESSING ON VASES.

Among a few ancient Roman objects unearthed in Basinghall Street is a stamp for vases, with a figure of Mars, or of a Roman warrior, in relief. This stamp is now preserved in the Guildhall, together with some bowls and other Roman pottery.

From "The Victoria County History of England."



PROBABLY MUTILATED BY EARLY CHRISTIANS: ROMAN STATUETTES OF JUPITER, APOLLO, MERCURY,  
AND GANYMEDE RECOVERED FROM THE THAMES AT LONDON BRIDGE.

"In January 1837 a further find of four statuettes was made in an excavation of the bed of the river by men engaged in ballast-heaving. All are more or less incomplete, and, in fact, show signs of intentional mutilation (e.g., the legs of Apollo); it has been supposed that they were deliberately broken by the early Christians, and thrown into the river. The Apollo is described as 'a masterpiece of ideal grace and beauty.' . . . They were probably among the household gods of some Roman official, brought with him from Italy."

This and the other illustrations on this page are reproduced from the Volume on London in the "Victoria County History of England," by Courtesy of the Publishers, Messrs. Constable and Co.

by the historian who does not correlate the relative work performed by municipality and Church. Their spheres were different, but they crossed each other at several points, and it is difficult to imagine the complicated life which every citizen must have led, governed, stimulated, or confined by one or other, or both, of these two great organisations. As one reads through the pages of this excellent chapter on ecclesiastical history, dealing with conflicts as well as with the work of good and pious men, one wonders where the citizen came in, and we become conscious of the disadvantages of the special memoirs—namely, the necessary concentration of the subject, to the exclusion of other related subjects. Right through the long period from settled Christian times to the Reformation and beyond, the authors safely guide us, and the whole is properly concluded by a most admirable account of the religious houses, each one taken separately and adequately dealt with. If this history is completed on the present scale, it will become the storehouse from which any future research will commence.

FREE FROM THE TRAMMELS OF THE COURT: A SPORTING PRINCESS  
IN PORTUGUESE EAST AFRICA.



*A Quaint Royal Barge: Princess Hélène with Native Chiefs.*



*Princess Hélène and the Hippopotamus which She Shot.*

The Princess Hélène of Orleans, Duchess of Aosta, has been distinguishing herself recently as a big-game hunter in the wilds of East Africa. The top photograph shows the Princess being escorted down the river near Buzi, a little native village in the heart of Portuguese East Africa, in a strange Kaffir craft. It will be noticed that she is the only European in the illustration, the other occupants of the canoe being the principal native chiefs of the neighbourhood and the boatmen. The second photograph shows Princess Hélène sitting by the side of a very fine hippopotamus which fell to her rifle.—[PHOTOGRAPHS BY CARVALHO.]

## THE GOVERNANCE OF ENGLAND: UNCONVENTIONAL PHOTOGRAPHS.

THE LIBERAL CABINET'S FIRST MEETING AFTER THE ELECTIONS.



1. FOREIGN AFFAIRS, THE COLONIES, AND THE BOARD OF TRADE: SIR EDWARD GREY, THE EARL OF CREWE, AND MR. WINSTON CHURCHILL LEAVING DOWNING STREET TOGETHER.

2. THE LORD PRESIDENT OF THE COUNCIL: LORD WOLVERHAMPTON CROSSING THE HORSE GUARDS' PARADE.

3. ENGLAND'S WAR MINISTER: MR. HALDANE LEAVING THE COUNCIL BY HIMSELF.

4. THE FIRST COMMISSIONER OF WORKS: MR. LEWIS HAROURT.

5. THE NAVY AND AGRICULTURE: MR. MCKENNA AND EARL CARRINGTON.

6. THE LOCAL GOVERNMENT BOARD AND THE POST OFFICE: MR. JOHN BURNS AND MR. SYDNEY BUXTON.

7. THE HOME OFFICE AND THE CHANCELLOR: MR. C. F. G. MASTERMAN (UNDER-SECRETARY, HOME OFFICE) AND MR. LLOYD-GEORGE.

All eyes have been turned upon Downing Street this week, where Cabinet meetings have taken place between Mr. Asquith and his Ministry to discuss the extraordinary political situation which faces the Government with the reopening of Parliament. Of course the offices held by the various Ministers are given as they were at the time of the Cabinet meeting, but our readers will remember that Mr. Winston Churchill is now Home Secretary, and Mr. Sydney Buxton is President of the Board of Trade.—[PHOTOGRAPHS BY HALFTONES.]

A NOTABLE PORTRAIT OF THE WRITER OF "OUR NOTE-BOOK."



"DON ALESSANDRO DEL BORRO" IN MODERN DRESS: MR. ALFRED PRIEST'S PORTRAIT OF GILBERT K. CHESTERTON.

Mr. G. K. Chesterton, the brilliant writer of the article which appears weekly in this paper under the title of "Our Note-Book," has often been likened to the portrait of Don Alessandro del Borro, which was once ascribed to Velasquez. Mr. Alfred Priest's painting certainly serves to emphasise this resemblance. Mr. G. K. Chesterton's literary works are too well known to need enumeration in detail, but no doubt our readers will be interested to see a photograph of the fine portrait by Mr. Alfred Priest now included in the Modern Society of Portrait Painters' Exhibition in Piccadilly.

## PARIS IN EGYPT: A STUDY IN CONTRASTS AT CAIRO DURING THE SEASON.

DRAWN BY L. SABATTIER.



### IN FASHIONABLE CAIRO IN EARLY SPRING: A CURIOUSLY COSMOPOLITAN SCENE.

Just now, when the aviation meeting has taken even more people than ever to Egypt, our illustration of one of the main avenues of Cairo during the hour at which all and sundry take their walks abroad is of particular interest. Note the almost-uncanny contrasts of the scene: the buildings, huge fashionable European hotels and apartments, great blocks of stone palaces flanked by broad pavements such as we are used to in the West; in their shadow native women, veiled from head to foot save for their eyes, quaint Arab types, mounted on camels, donkeys, or on foot, jostling against the tall, fair English and smart Parisian visitors; whilst now and again a heavy-powered motor of the latest type makes the old camels and their drivers move out of the road with an alacrity quite new to the leisurely ways of the East.

## Art · Music ·

## · &amp; · the · Drama ·



## ART NOTES.

THE exhibition at the Carfax Gallery of fans, panels, and paintings by the late Charles Conder affords a sufficient opportunity of reviewing the best of an artist often misjudged, and not seldom mispraised, on the score of his secondary achievement. Even in Bury Street there is room for much variety of opinion. In the *Athenaeum* the nine silk panels, palely dotted with festoons, lovers' knots, vignettes, and flowers, are recommended to the notice of the Chantrey Trustees on the ground of their masterly fusion of the various factors that go to make a work of art; the critic in the *World* thinks the best thing about them is the silk on which they are painted. The one likes them because, serenely inconsequential, they attempt nothing in the way of realism or of various design that would interrupt the easy flow of artificiality and elegance; the other dislikes them for the same reason.

The modern mind is unready to accept a form of art infinitely less grave than a Herrick lyric and far less stable than wild flowers tossed on the wind. But Conder would have marred his silk and spoilt his scheme had he thought seriously of Herrick or wild flowers; his cupids and roses, floating haphazard in a framework of festoons that never manage to be perfectly symmetrical, would have less happily expressed his sense of decoration had they been better done or more solidly painted. If these silk panels are to be regarded as serious works of art, it is

reason of certain outward similarities, he is commonly compared. Pater had no such textures, Watteau no such atmosphere; Fragonard was not more buoyantly happy in execution.

Even in these we are not at the end of Conder. The last few years of his career he gave to oil-painting, and although at the end his work tended toward a cruder manner, he has left some dozen canvases of great beauty. Of those shown at the Carfax Gallery three or four are of the best quality. In one

MISS DOROTHEA BAIRD,

Who is taking the part of Laura Jekyll, Dr. Jekyll's wife in "Jekyll and Hyde" at the Queen's Theatre.

Photograph by Ellis and Watery.

The modern Society of Portrait-Painters provides a series of sensations in the galleries over Prince's Piccadilly. Sensation is a courtesy title, it is true, in certain instances; in Mr. Ranken's "... And she brought it to her mother," Matt. xiv. 2. (Portrait de la Princesse X.), we find all the paraphernalia of sensation without any of its effects. It is time that Salome passed from the painting, if not from the literature and the stage, of the day, when, either through the incompetence or bad taste of the artist, she has to figure in a modern evening-dress, her bare feet upon what looks like a parquet floor, two brown-skinned funkeys in idiotic attitudes standing behind her, and followed by a boy, clothed in a thin veil instead of the Eton jacket that would better become him, carrying the charger.

Mr. Ranken's slick paint, his inexpressive modelling, and his easy realism may pass in a modern portrait; he might even win praise as an apt follower in the shallower places of Mr. Sargent's art; but he lacks wit if he does not see that the weakness of drawing-room portraiture is exposed directly it is misapplied.

Mr. Ranken's technical range is not wide enough to justify such prankishness. He must learn to be witty with his brush before he can play with Scripture texts. But by that time Salome will have passed, even as Pan, for many years the prime favourite, has passed from the workshops of modern poetry and painting.

Among the other exhibiting members of the Modern Society of Portrait Painters, Mr. Gerald Kelly yields the most reticent, and Mr. Philpot the most aggressive, brush. The aim of the



because they are so consistently frivolous.

They do not, however, stand at the head of Conder's achievement. We cannot depose the works in which his exquisite colour has a graver standing and a graver meaning, because in these he is less absolutely master of his convention. In some of the painted silk fans he reaches loveliness of a kind that has never been matched in English art, nor by the French painters of the eighteenth century, with whom, by

THE LEADING ACTOR OF THE SICILIAN PLAYERS:  
SIGNOR GIOVANNI GRASSO.  
Who will begin a six weeks' season at the Lyric Theatre on February 22.  
They had a great success at the Shaftesbury Theatre two years ago.  
In addition to his former repertory, Signor Grasso will probably produce "Othello."  
Photograph by De Marchi Carlo, Milan.

A GIANT AMONG TENORS: M. LEO SLEZAK.

M. Slezak has made a great reputation as a tenor at the Metropolitan Opera House in New York, where it was said of him that Caruso at last has a rival. He is a man of very powerful build, and is considerably over six feet in height.

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Photograph by  
Mishkin Studio.

THE NEW LEADING LADY OF THE SICILIAN PLAYERS:  
SIGNORA MARINELLA BRAGAGLIA.  
She is a Sicilian by birth, and has become one of the greatest of Italian actresses. Since their last visit to this country, the Sicilian Players have been touring in various parts of the world.  
Photograph by De Marchi Carlo, Milan.

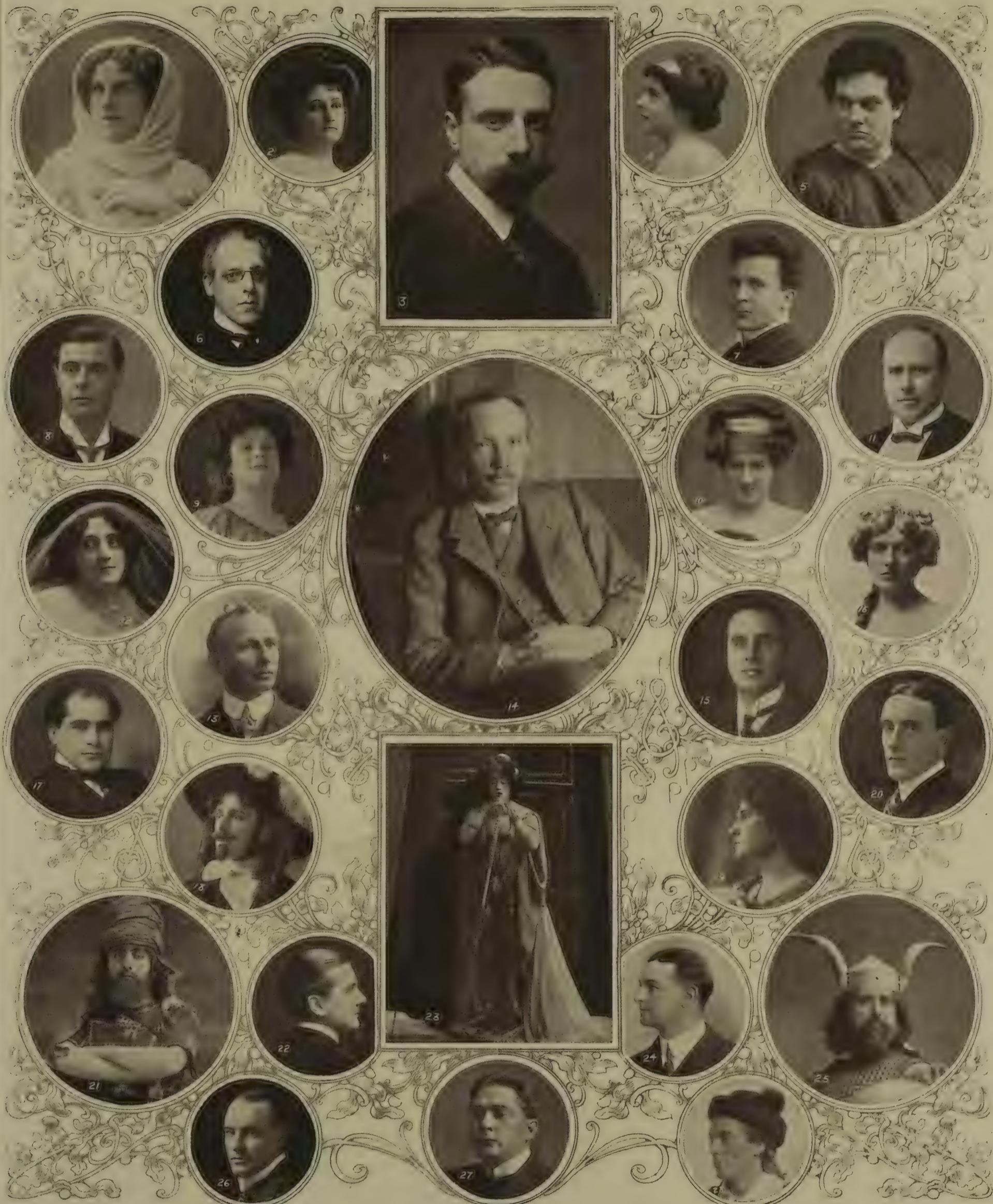
the radiant skins of fair Venetians, their lovely silks, and the swart complexion of their Eastern boatmen, are matched with the slumbering blue of the Adriatic and the mystery of olive-trees; in another a chair and a bathing-tent on the Brighton beach, and a stretch of grey sea, give a sufficient motive. Indeed, the contemplation of these fine canvases makes us feel, almost, that Conder was wasted on silk.

one is to hide and modify the natural violence of tone and light, the aim of the other to accentuate them. In Mr. Philpot's "Manuelito, the Circus Boy," the blacks and whites are fiercely observed; in Mr. Kelly's "William Arthur Bradford, Esq.," there is no such thing as a white or a black, and the flesh colour has become a nebulous mixture of greys and greens. From which of these contrasting methods ultimate strength is likely to proceed is a matter affording ground for speculation.

E. M.

## STRAUSS IN ENGLAND AT LAST: MR. THOMAS BEECHAM'S SEASON.

SINGERS AND CONDUCTORS IN "ELEKTRA" AND THE OTHER OPERAS IN THE COVENT GARDEN SEASON.



1. MISS EDITH WALKER (Elektra in Strauss's "Elektra").

2. MISS PERCY ALLEN (Lia in Debussy's "L'Enfant Prodigue," and Brangäne in "Tristan und Isolde").

3. MR. THOMAS BEECHAM (Musical Conductor and Originator of the Covent Garden Opera Season which Begins on February 19).

4. MISS BETTY BOOKER (the First Vagabond in "The Village Romeo and Juliet," and Jack in "The Wreckers").

5. HERR WEIDEMANN (Creator of the part of Orestes in "Elektra").

6. MR. PERCY PIT (one of the Conductors for the Beecham Opera Season).

7. HERR BRUNO WALTER (Conductor of the Hof Opera, Vienna, to conduct "Tristan und Isolde" and "The Wreckers").

8. MR. HARRY DEARTH (Manz in "The Village Romeo and Juliet").

9. MISS MURIEL TERRY (the child Sali in the Prologue of "The Village Romeo and Juliet").

10. MISS GERTRUDE LONSDALE (Hänsel in "Hänsel und Gretel").

11. HERR URLUS (Tristan in "Tristan und Isolde").

12. MISS EDITH EVANS (Avis in "The Wreckers").

13. MR. ALBERT ARCHDEACON (Morales in "Carmen").

14. HERR RICHARD STRAUSS (Composer of "Elektra").

15. MR. WALTER HYDE (Sali in "The Village Romeo and Juliet," and Ivanhoe in "Ivanhoe").

16. MISS RUTH VINCENT (Gretel in "Hänsel und Gretel").

17. MR. KOUBIRZKY (Mark in "The Wreckers").

18. HERR ALFRED KAUFMANN (King Richard in "Ivanhoe").

19. FRÄULEIN FASSBENDER (Isolde in "Tristan und Isolde").

20. MR. R. CHIGNELL (a Peasant in "The Village Romeo and Juliet").

21. MR. MAURICE D'OISLY (Aegisthus in "Elektra," and Melot in "Tristan und Isolde").

22. MR. THOMAS QUINLAN (Manager of the Thomas Beecham Opera Season).

23. FRAU VON MILDENBURG (Klytemnestra in "Elektra").

24. MR. FREDERICK RANALOW (Harvey in "The Wreckers").

25. MR. DILLON SHALLARD (Kurwenal in "Tristan und Isolde").

26. MR. ARTHUR ROYD (a Vagabond in "The Village Romeo and Juliet").

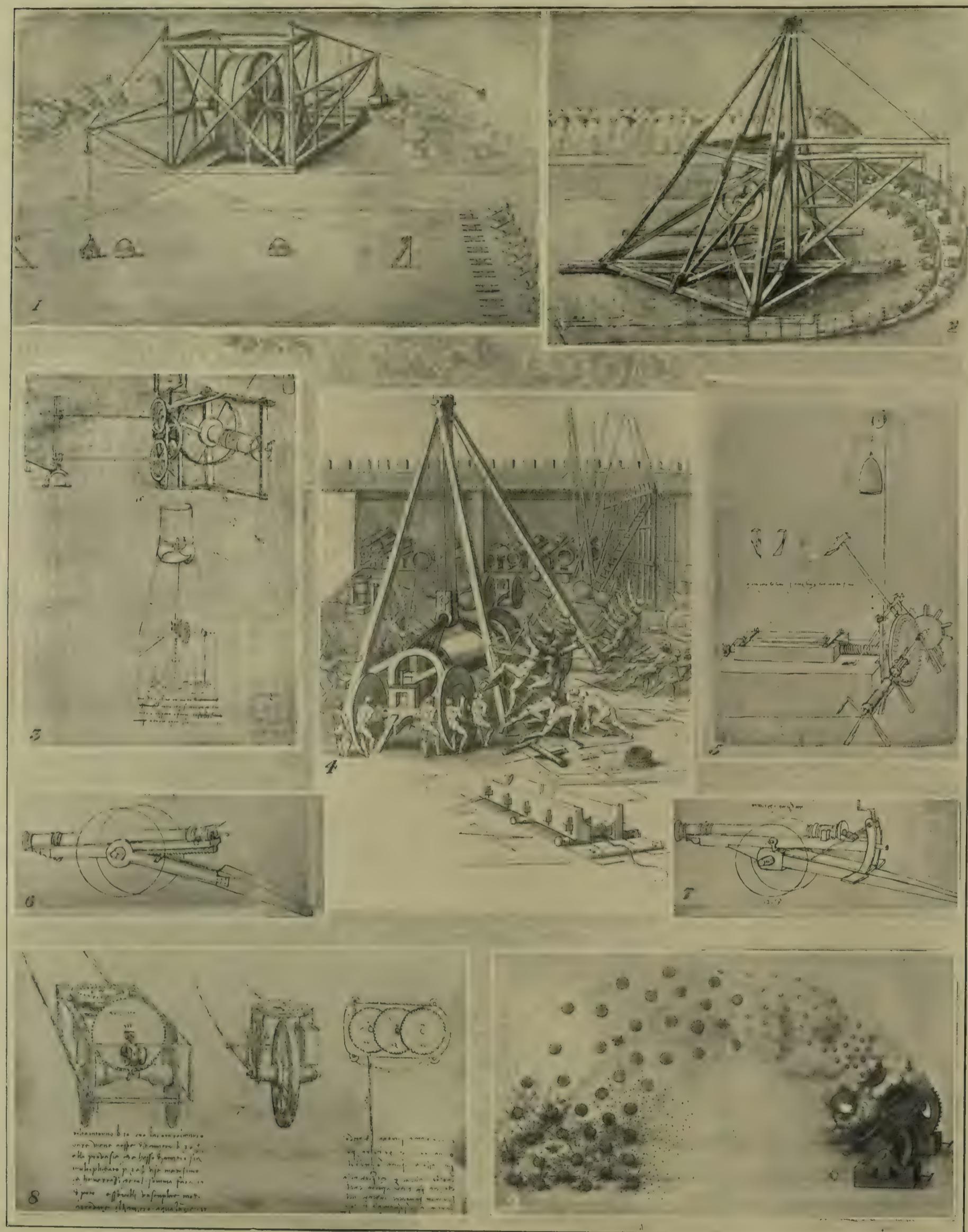
27. MR. ROBERT MATTLAND (the Toreador in "Carmen").

28. MR. BINDON AYRES (Remendado in "Carmen," the Shepherd in "Tristan und Isolde," and Tallan in "The Wreckers").

Mr. Beecham's great venture at Covent Garden with an opera season thus early in the year, opens to-night (February 19) with the first production in this country of Dr. Richard Strauss's famous work, "Elektra." This alone would make the season memorable; but the répertoire also includes another modern opera new to this country in Frederick Delius's "The Village Romeo and Juliet." The other works on the list comprise Wagner's "Tristan und Isolde," Debussy's "L'Enfant Prodigue," Miss Ethel Smyth's "The Wreckers," Bizet's "Carmen," Humperdinck's "Hänsel und Gretel," and a revival of Sullivan's "Ivanhoe."

## THE EDISON OF THE RENAISSANCE, AND SOME OF HIS INVENTIONS.

MAKING GOOD HIS BOAST: LEONARDO DA VINCI'S SKETCHES OF HIS INVENTIONS OF BREECH LOADING GUNS, SHRAPNEL SHELLS, AND OTHER MECHANICAL DEVICES.



1. LEONARDO DA VINCI'S MACHINE FOR CUTTING CANALS.

2. ANOTHER DEVICE FOR CANAL-CUTTING.

3. VERY LIKE OUR MODERN JACK: AN AUTOMATIC TURNSPIT SET IN MOTION BY THE HEAT OF THE FIRE.

4. A SKETCH IN THE POSSESSION OF HIS MAJESTY KING EDWARD VII: A CONTRIVANCE FOR HOISTING GUNS IN AN ARSENAL.

5. AN INGENIOUS INVENTION FOR CUTTING FILES.

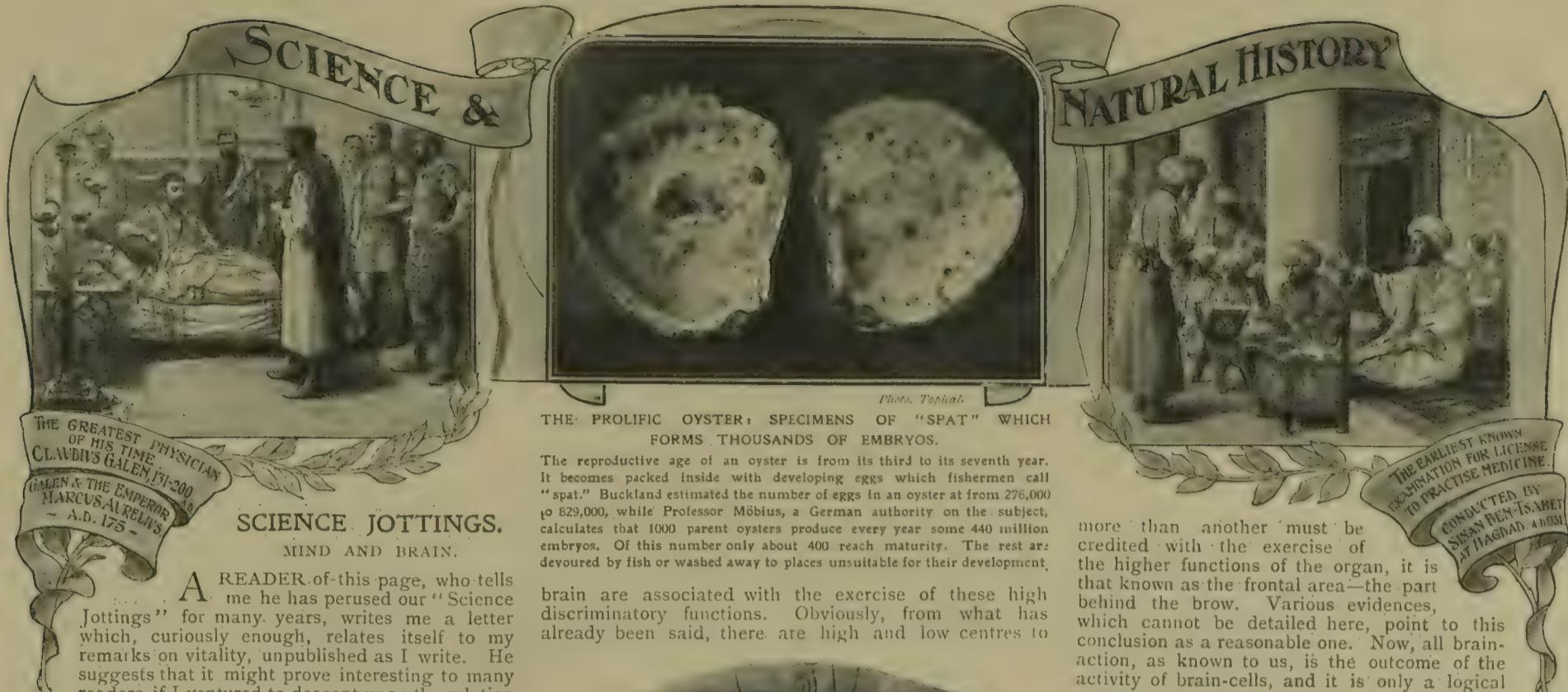
6. A BREECH-LOADING GUN.

7. ANOTHER TYPE OF BREECH-LOADING GUN.

8. THE FORERUNNER OF THE MODERN PEDOMETER: A DESIGN FOR REGISTERING THE DISTANCE TRAVELED BY A WALKER.

9. A PRECURSOR OF THE MODERN SHRAPNEL: SHELLS THAT BURST ON CONTACT WITH THE GROUND AND SCATTER SMALL BULLETS.

Leonardo da Vinci, in a letter in which he offered his services to Lodovico Sforza, Duke of Milan, says, "Having, most illustrious lord, seen and considered the experiments of all those who pass as masters in the art of inventing instruments of war, and having satisfied myself that they in no way differ from those in general use, I make so bold as to solicit, without prejudice to any one, an opportunity of informing your excellency of some of my own secrets." He lays claim to being able to make "a cannon which can hurl small stones like hail, and mortars and light ordnance, ornamental, useful, and different from those in common use." The sketches of which we give the reproductions prove that his boast was by no means a vain one. He also had a good idea of the laws of friction, the laws of gravitation, steam as a motive power in navigation, and especially flying machines. A more detailed description of the devices illustrated above will be found on another page.



## SCIENCE JOTTINGS.

MIND AND BRAIN.

A READER of this page, who tells me he has perused our "Science Jottings" for many years, writes me a letter which, curiously enough, relates itself to my remarks on vitality, unpublished as I write. He suggests that it might prove interesting to many readers if I ventured to descant upon the relation between the brain itself as the material organ, and brain-action, which, he adds, we call in a word "mind." I feel flattered by the choice my reader has made in asking me to take this highly intricate topic as a text for a weekly article, but my delight is tempered by the idea that anything I can possibly have to say on the subject must perforce be a repetition more or less of views and opinions which have well-nigh been threshed to death in the discussions of scientific philosophy. Still, we may clear the air somewhat, and there are, besides, certain considerations to be noted which are worth thinking about, because they may pave the way for an honest and unbiased view of a very important phase of life.

First of all, we find ourselves in a difficulty when we come to consider the phrase "mind." I take it that most of us use this term in indefinite fashion, and mean by its use the sum total of man's intelligent regulation of his life. Thus regarded, no objection, I fancy, can be recorded against the use of the word. But when we begin to analyse what "mind" implies, we speedily note that in its typical aspect the term applies to a section only of brain-work, and not to the action of the brain as a whole. It is the guiding and controlling impulses of the brain which we designate as "mind." The brain centres which govern movement, and those which, sitting at the receipt of custom, receive messages from our sense-organs—messages that have to be translated into terms of consciousness before they can be of any service to us—are merely servants of "mind." This last is the personal and individual court from whose judgment, like that of Cæsar, there is no appeal. What a man thinks, determines, and decides, represents the individual verdict that constitutes his fiat, and that operates to cause him to select one particular course of action in preference to another. So far, then, "mind," thus viewed, is the sum total of the operations which the brain undertakes by way of getting knowledge from the outer world, and of deciding how that information may be best applied to the ordering of life.

The next stage in the discussion takes the form of the inquiry whether any special centres or areas of the

THE PROLIFIC OYSTER: SPECIMENS OF "SPAT" WHICH FORMS THOUSANDS OF EMBRYOS.

The reproductive age of an oyster is from its third to its seventh year. It becomes packed inside with developing eggs which fishermen call "spat." Buckland estimated the number of eggs in an oyster at from 276,000 to 829,000, while Professor Möbius, a German authority on the subject, calculates that 1000 parent oysters produce every year some 440 million embryos. Of this number only about 400 reach maturity. The rest are devoured by fish or washed away to places unsuitable for their development.

brain are associated with the exercise of these high discriminatory functions. Obviously, from what has already been said, there are high and low centres to

more than another must be credited with the exercise of the higher functions of the organ, it is that known as the frontal area—the part behind the brow. Various evidences, which cannot be detailed here, point to this conclusion as a reasonable one. Now, all brain-action, as known to us, is the outcome of the activity of brain-cells, and it is only a logical sequence to assume that the cells of the frontal lobes must be regarded as of higher grade than all the rest. Obviously, the duty of brain-cells which call muscles into action is of lower grade than that which decides why or when the muscles must act. The way, therefore, is clear for our assumption that "mind"—remembering that by this term we mean the collective results of the highest brain-acts—is intimately associated with the work of brain-cells such as we may regard as those of the highest type.

So much for mechanism. What, may we ask, is the connection between the brain-cell and the "mind" which dwells therein? The old and crude way of answering this inquiry was to say that, just as liver-cells secrete bile, so brain-cells secrete "thought." The analogy is not clear, for bile and thought are very different things, and the comparison will not hold good unless we are prepared to go the length of assuming that thought and mind are material entities such as, like bile, could be analysed and handled. It is the results of mind-action we are familiar with; of the essence of that action we know nothing. It is well to recognise our limitations, and a saving grace to be able to say conscientiously, "I do not know." Suppose you agreed to the materialistic view that what we call "mind" represents the molecular stirrings of brain-cells, you would still be in the position of having to own ignorance of how such molecular movement resulted in thought and consciousness. It is the first stage of things that matters here, as elsewhere. I may move muscles in obedience to mind, and I can understand the mechanism which acts, but when I get back to the origin of the command itself, I face a literal dead wall. We do not know what life is, and we are equally ignorant of the nature of "mind." What we do know is that the highest brain-powers are exercised by the living matter of certain groups of brain-cells, and when these are disordered, mind-powers succumb. Beyond this limit we cannot at present venture to proceed save in the way of theory. Cocksure philosophy which despises materialism, and, equally, materialism itself may well be reminded that it is more dignified to say "I do not know" than to run riot in a world of pure conjecture.

ANDREW WILSON.

THE EARLIEST SPECIMEN OF EUROPEAN PRINTING: A MINOAN CLAY DISC FROM CRETE, SAID TO BE ABOUT 4500 YEARS OLD. Professor Federico Halbherr, of the University of Rome, who has had charge of the Italian archaeological excavations in Crete, has sent us this photograph of a remarkable clay disc found in the Minoan palace at Phaistos, and belonging, he says, to the middle of the third millennium B.C. The inscription contains about 250 hieroglyphic characters, representing arms, implements, ships, human figures, birds, helmed heads, etc. The hieroglyphics do not belong to any known system, and there is no key at present to their meaning. They were evidently stamped on wet clay, and this represents the first recorded attempt at printing in Europe.

be met with in the brain. This much physiology has proved, and this much the history of brain-pathology confirms. If there is one region of the brain which,

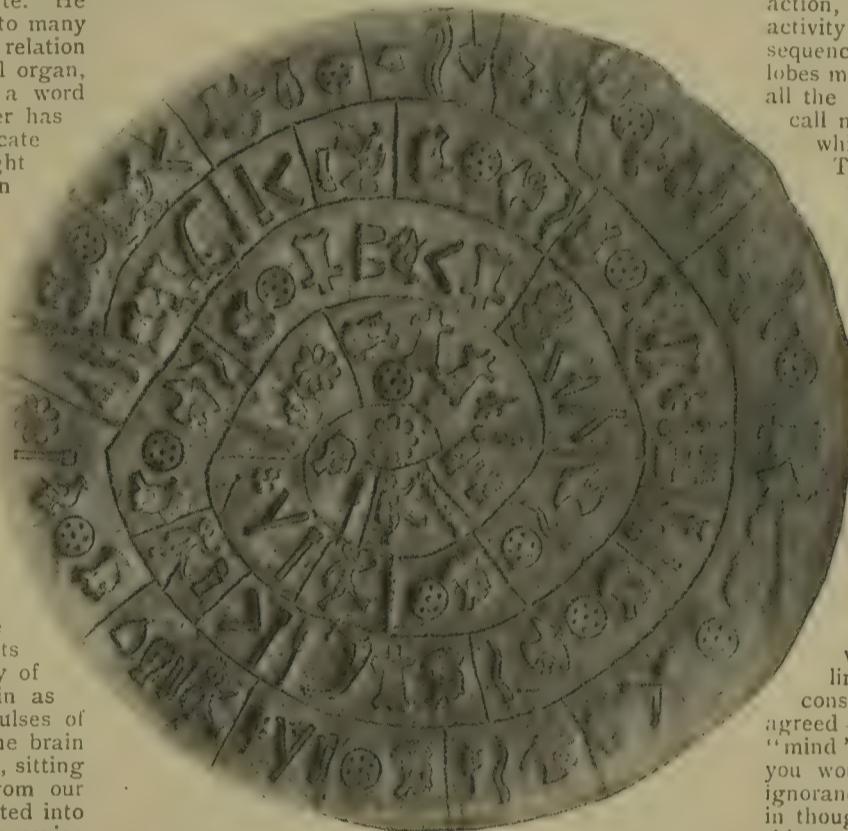


Photo. D. A. Weller, U.S.A.

VERY LIKE DA VINCI'S DEVICE: A DREDGER WHICH CUTS ITS OWN CHANNEL. This floating dredger, which is used for making canals, forms a channel for itself by digging away the land on the edge of the water. The great bucket is armed with steel teeth which tear through the bushes and young trees and bite into the earth, taking away two or three wagon-loads at a time. The bucket then dives down underneath, and takes out enough material to allow the floating of a steam-boat or other vessel. This makes an interesting comparison with Leonardo da Vinci's invention of a canal-cutter given in another part of the Number.



Photo. Morhig, Khartum.

A DREDGER WITH THREE LEGS: A NOVEL MACHINE IN USE ON THE NILE. The Irrigation Department in Khartum has in use a new and powerful steam-dredger, the peculiar feature of which is that it has three legs which can be let down to the bed of the river and fixed there, as a substitute for the old system of mooring by cables. Two of the legs are at the fore end of the vessel, one at each corner, and the third is at the stern. One of the two at the fore end is indicated in the photograph by a cross; part of the other can just be seen between the decks. The position of the aft leg is also indicated.

## BRITISH NEW GUINEA: A GREAT SCHEME OF DEVELOPMENT



THE EARL OF RANFURLY, G.C.M.G.,  
Formerly Governor of New Zealand.  
Photo. Lafayette.



SIR MARTIN CONWAY,  
F.S.A., F.R.G.S.,  
The famous Traveller and Explorer.  
Photo. Elliott and Fry.



SIR WESTBY BROOK PERCEVAL,  
K.C.M.G.,  
Director of the Union Bank of Australia.  
Photo. Elliott and Fry.



VISCOUNT ESHER,  
G.C.V.O., K.C.B.,  
Chairman of the Territorial Force  
Association, and Permanent Member  
of the Committee of Imperial Defence.  
Photo. Lafayette.

cluding, among others, the Earl of Ranfurly, Viscount Esher, Sir Westby Brook Perceval (Director of the Union Bank of Australia), Major Bridges Webb (Chairman of the Baltic), Mr. W. A. Horn (Director of the Bank of Adelaide), Mr. D. Elliott Alves, and Mr. Walter Chamberlain, has for a considerable period been examining into the potentialities of British New Guinea, otherwise known as Papua, as an outlet for British and Australian capital. Papua, which is the native name for British New Guinea, is interesting if only for the fact that it is an example of a British colony or colonies taking over a Crown Colony from the Imperial Government, the Commonwealth Government of Australia being the responsible Government for Papua at this moment. After protracted negotiations and the dispatch of an expedition from England to British New Guinea, the members of which have now made their report, it has been resolved to form forthwith a company with a capital of £1,500,000, to exploit various land and water rights, concessions, and options, proposed to be acquired.



Photo. Lankester.  
MR. D. ELLIOTT ALVES,  
On the London Board of the British  
New Guinea Development Co.



Photo. Elliott and Fry.  
THE HON. J. G. JENKINS,  
Late Premier of South Australia.



Photo. Elliott and Fry.  
SIR C. EUAN-SMITH, K.C.B., C.S.I.,  
Chairman of the Lisbon Tramways, Ltd.



Photo. Elliott and Fry.  
MR. E. ELVY ROBB,  
Of Messrs. Elvy Robb and Welch.



Photo. G. C. Beresford.  
THE HON. GEOFFREY HOWARD, M.P.,  
Liberal Member for the Eskdale Division  
of Cumberland.

Different from the old East India Company, and from the present-day Chartered Companies in Africa and elsewhere, the British New Guinea Development Company, which is to be the name of the new organisation, will start without the handicap of having to administer and police the new territory, the Commonwealth Government being entirely responsible for this duty.

Although shorn of the administrative glory of the older companies, the magnitude of the new enterprise will by no means be inconsiderable. As already stated, the capital will be £1,500,000, and it is proposed to issue immediately for public subscription a round half-million sterling,

practically all of which will be devoted to working capital. Among other assets, the British New Guinea Development Company will acquire provisional Crown leases to well over 100,000 acres of land, carefully selected for the cultivation of tropical produce on a

has been formed for Papua, the whole of the capital for which has already been found. The resources of the new Territory will thus be jointly exploited, both on its agricultural and mineral sides, the New Guinea company sharing, to the extent of twenty per cent., in the profits of the Minerals company in consideration of contracts obtained and services rendered. The initial public issue of capital by the New Guinea company will be preferential, both as to dividend and return of capital; the public will therefore be given a more than ordinarily good investment, full of interesting and profitable possibilities.

Papua possesses a wealth of indigenous plants of commercial value difficult to equal in any other country, including large forests of sago, sugar-cane, rubber, cocoanuts, nutmegs, tobacco, ginger, areca-palms, fibres, and bananas, and it is estimated that the profit on the timber on the company's lands alone should return the whole of the initial capital issue of the company. Profits from the cultivation of only a small fraction of the company's lands are estimated to give a large return within one year of planting,



PARA RUBBER AT GALLEY REACH.

mammoth scale. Coincident with the formation of the New Guinea company, a Minerals Exploration Company

gradually increasing until the sixth or seventh year, when it is estimated that cent. per cent. will be earned on the company's plantations. According to the "Statesman's Year-Book" for 1909, 300,000 acres of land have already been leased, principally to planters in British New Guinea, and it is intended that the new company shall act as bankers and traders, financing planters, and marketing their produce. There is good water communication everywhere. At the present moment, as the result of the progressive policy of the Commonwealth Government, the territory is efficiently policed and protected, and the climate, with reasonable precautions, is not unhealthy for Europeans.



A COCONUT PLANTATION IN THE EASTERN DIVISION.

## CONTROLLING A MAMMOTH WHIST DRIVE BY MEGAPHONE.

DRAWN BY OUR SPECIAL ARTIST, H. W. KOEKHOEK.



WHERE BRIDGE HAS NOT OUSTED THE OLD GAME: THE POPULARITY OF PROGRESSIVE WHIST IN THE CITY.

Extraordinary scenes are witnessed at the great whist drives which take place nearly every week at Slater's Restaurant at the Baltic House, in the City, under the auspices of the City Whist Drive Association. Sometimes as many as five or six hundred people are all playing at once, and the master of the ceremonies is obliged to shout his orders through a megaphone. The popularity of public whist drives in London increases every week, and the extraordinary scenes of interest and animation which they evoke are probably unparalleled anywhere—unless perchance it may be in America.



ANDREW LANG ON ANCIENT ITALIAN OSCILLA.

Photo, Elliott and Fry.

LADY GROVE,  
Whose new book, "On Fads," is appearing through  
Messrs. Chapman and Hall.

WILL it be boresome if I recur to a curious subject on which I wrote lately in this place? The topic was the masks of human faces which in some parts of Italy were hung upon the boughs of fruit-trees (and of the pine-tree, Virgil says). The old antiquaries of Rome thought that they were substitutes for decaying heads of human victims to Saturn, offered in what the Provost, in Galt's novel, calls "the times of a rampagious antiquity." This opinion the antiquaries backed by an oracle in Greek, manifestly forged on purpose.

I suggested timidly that the masks might be scare-screws, like our tattered-clothed effigies in the fields. But a correspondent who has travelled widely, Mr. Stephen Ponder, suggests to me that these old Italian masks (*oscilla*) were of another and equally prosaic origin. They meant what we mean by the notice, "Private. Trespassers will be prosecuted," to which some add "with the Utmost Rigour of the Law."

This is modern and intelligible! When we want to find out what a meaningless proceeding of the ancients originally meant, we look also over the world for a place where it is still practised and still has a meaning. Mr. Ponder has found the place and the purpose. In New Zealand when we first

law," or sudden death, at the worst. These hanging and swinging human masks (*oscilla*) were called *Rahui* and, Mr. Ponder informs me, are now very scarce.

No doubt you may see 'em! At the British Museum—



IN THE GOLD-MINING DISTRICTS OF ZAMBEZIA: A ROUGH ASSAY.

"In almost if not all the streams draining the districts mentioned, alluvial gold has been found in encouraging quantities, and many claims have been registered. . . . 'Pay-dirt' from the bed of these streams, passed through a sluice-box, gives an average of nine grains to the ton, and would seem . . . to offer inducements to the system known as dredging."



DOMESTIC ARCHITECTURE IN THE ZAMBEZI VALLEY: AN A-NYANJA HUT.

"They [the huts] vary in form, but the circular type finds most favour. . . . Strong stakes, five or six feet long, are pointed and driven about 18 inches into the ground so as to form a circle. . . . Mud is kneaded by women and plastered all over the inside, and a flooring of mud is laid down within, as also externally, forming a verandah."

appropriated it, there existed among the natives a very aristocratic class: the *Rangatira* was the name of this divine squirearchy. They were so divine that to touch their personal property, or even to eat the cold remains of their luncheon, was fatal to the low-born man. It was as if I took away a bishop's umbrella from the club. I would be struck dead by a sort of magical electric current. Travellers assure us that native low-born men have actually died of sheer terror when they found that they had tasted food left by a chief.

But the chiefs had also real property, their lands. Them they protected by hanging up portrait-masks of themselves: recognisable masks, engraved, moreover, with the chief's personal tattoo, or *moki*; the arrangement of decorative designs with which his own face was richly adorned. Trespassers thus knew that they were poaching, or at least trespassing, and knew what they might expect, boils and blisters at the least, "the utmost rigour of the

#### ZAMBEZIA: SCENES IN THE VALLEY OF THE GREAT AFRICAN RIVER.

The three illustrations in the middle of this page are reproduced from Mr. R. C. F. Mangham's book "Zambezia," by Courtesy of the Publisher, Mr. John Murray.

[SEE REVIEW ON ANOTHER PAGE.]

as a vulgar old song says; and you may know them by the beautiful spirals and volutes of New Zealand art. Well, is it not at least as likely that early natives of Italy marked and protected their gardens by such pendant *oscilla*, *Rahui*, portrait-masks, as that they attracted foul carrion-birds to their olive-trees and gooseberry-bushes by hanging up the decaying heads of human victims in their gardens and olive-yards?

Moreover, if the learned do not like this very simple and natural explanation, there is

#### BEGINNING AT THE TOP: THE ROOF OF A HUT BEING CONSTRUCTED.

"First of all, the roof is carefully made. This consists of a large frame of light straight poles all radiating from a common centre or apex. They are fashioned into the shape of a cone and kept in position by circles of split bamboos. . . . The roof is hoisted up and placed in position. . . . The thatching is now carefully laid on."

galumphing back," though a mountain has roiled over it. But such candid confession of this frame of mind is seldom made.

I do not think that Mr. Lowell and Professor Schiaparelli will give up their theories of canals which regulate the scanty water-supply of the Martians, because M. Antoniadi has examined these conduits with "the great equatorial of the Meudon Observatory," and has found that the supposed geometrical arranged canals are "geometric forms presented by agitated" images; what these may be in astronomical language I know not. The canals are only natural, irregular, and discontinuous blotches which variegate the surface of Mars.

But if they be geometrical, how are they irregular; and if they be discontinuous, how does Mr. Lowell photograph and map them as if they were always in the same places? On the whole, I back Mr. Lowell, though with pain, on account of the sad lack of water-supply in a neighbouring and friendly planet.



THE BEGINNING OF THE LAST PHASE: THE LANDING OF NAPOLEON AT JAMESTOWN, ST. HELENA, OCT. 17, 1815.  
Mr. Walter Henry, a surgeon, who visited St. Helena in 1817, thus describes Jamestown in his diary: "Behind the trees, rising above a mean church with a square tower, stretched a street of white-washed English-looking houses, without verandas or any of the picturesque architectural features of colonial dwellings. Before the travellers' eyes was Jamestown, a township of fifteen hundred souls, the port and unique community of St. Helena."

Reproduced from M. Paul Frémeaux's book, "The Drama of St. Helena," translated from the French by Alfred Rieu, and the Author; by Courtesy of the Publisher, Mr. Andrew Melrose. (See Review on Another Page.)

MRS. JAMIESON ("J. E. BUCKROSE"),  
Whose new novel, "A Golden Strand," has been published by Messrs. Mills and Boon.

another quite in their own line and accepted by them. "Masks," says a learned lady—Miss Harrison—"are the natural agents of a religion of fear and riddance. Most anthropological museums contain specimens of Gorgon's heads, still in use among savages. The function of such masks is permanently 'to make an ugly face' at you if you are doing wrong . . . 'robbing your neighbour'; trespassing, stealing his olives or gooseberries."

There you are—what more do you want as an explanation of these old Italian masks? Moreover, the early Italian, we are told, was afraid of all sorts of malicious pixies harming his crops, and the masks, by making ugly faces, might frighten the pixies away.

However, people who want to believe in the gory human heads in the gardens will not heed Mr. Ponder's rational discovery. They will say, like a writer whose innocent confession I read lately, that though a theory which would have destroyed his own was supported "by an immense weight of evidence," still, he was "at present unconvinced."

This is the very natural and practically universal attitude of theory-makers. Even an immense weight of evidence cannot upset their private hobby horse, which "comes





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are the admiration of experts all over the world. And the beef they yield accounts for the wonderful goodness and delicious flavour of OXO.

You, who live in Great Britain, have no idea of the vastness of the OXO Company's operations and the years of scientific and careful breeding which have been necessary to bring the OXO herds to their present state of perfection. But it is surely worth a little trouble to get the goodness of these cattle and farms for your own use. And you can do that by **insisting on OXO**, and always taking care to see the word OXO on the label.

And remember, other British makers of Fluid Beef buy and mix miscellaneous raw beef material. **But OXO gets every ounce of its beef from its own cattle.**

**THIS PICTURE EXPLAINS THE GOODNESS OF OXO.**

## LADIES' PAGE.

WHILE the Court is in London, Society is in active movement. The gowns prepared for the first Drawing-Room of the year show how graceful the present fashion is for slender and elegantly built women. The clinging draperies of the day are not without their possibilities, too, for the average well-developed British matron, for, if skilfully arranged, these folded corsages and draped tunics are kindly in breaking the lines of a too-abundant development of the figure. As usual, however, it is the slender who come off the best. A gown built to wear at the first Court, of pale-yellow satin, draped over with a folded tunic of periwinkle blue tulle, and accompanied with a train of gold tissue widely trimmed with a flounce of age-yellowed Brussels point, is so close-fitting that a graceful glide must be the only means of progression. A steel-blue satin Princess under-dress, covered by a tunic of the wide-meshed net embroidered with pearls that is so much fancied in Paris just now, has the corsage further embroidered over almost entirely with pearls and gold bugles; and there is a train of blue chiffon velvet trimmed with swags of grey-blue tulle, held in place with steel buckles fixing on clusters of blue hyacinths. A white satin gown is covered by an over-tunic of gold tulle heavily embroidered in points from waist to hem, and also in a pointed design on the corsage, with large stones of Egyptian-blue surrounded with burnished gold-thread embroideries; and to finish this there is a train of white satin with long lines of pointed gold sequin embroideries adown it from the shoulder to the hem; it is also edged all round with a band of blue velvet, about six inches deep.

Fur appears upon some Court gowns when the material is of the most fragile kind, and over-drapery of transparent fabric edged with beaded fringes or with heavy bullion and sequin embroideries are also quite a feature. There are, again, many Princess-shaped tunics entirely of a beaded network, much resembling chain armour, and fitting in cuirass style. Pearl beads, steel or gold beads, and very tiny opalescent ones, have all been seen in this novel decoration. Another point is the curious twistings and tying-ups, as it were, of the lower portions of these transparent draperies, usually seen in most cases at some point near the ankles. As the first Court gowns always give a hint as to the evening frocks of the coming season, these points have their interest.

The Princess of Wales has consented to meet the leading workers in the Girls' Friendly Society on March 1, to assist in further developing the work of this already great and useful organisation. It is essentially a Church of England society, for it is organised on diocesan lines, and though the girls (who are called the members) are not required to be of any specified denomination, the ladies who organise and work the various branches (the associates) must be Churchwomen. In this respect the "G. F. S." differs from the Young Women's Christian Association. Another feature



THE FASHIONABLE SHORT DANCE-GOWN.

The new frocks for dancing are generally cut to clear the ground, as seen in this gown of white spotted net, with frou-frou of coloured chiffon studded with pearls.

is the strict virtue required from the members—no girl with a bad mark against her reputation in this way has any interest to or place in the "G. F. S." and "if a member loses her character, she must forfeit her card." There was at one time a strong protest raised against this rule as un-Christian as well as unkind; but, on the other hand, much was to be urged in favour of continuing to keep the society as an organisation exclusively for protecting respectable girls and not for reclaiming bad ones. The object is worked for by means of institutions for working-girls to lodge at, training-homes for young girls to fit them for service, clubs for working-girls, employment agencies, and help and advice to would-be emigrants. Altogether, considerably over two hundred thousand women of various ranks are thus banded together to help and be helped. The society was founded in 1875 by Mrs. Townsend, a clergyman's wife, and had Queen Victoria for patron.

In this period of pause in the world of dress, the large houses endeavour to induce us to pay special attention to the linen department, both for personal and household use. The *grandes expositions de blanc*, or "white sales," of both London and Paris shops, with their show of underclothing of all sorts, are quite a modern institution, for in our grandmothers' days all the personal linen of the household was made up at home, except, perhaps, in the case of very wealthy personages. In well-to-do middle-class families, in the pre-sewing-machine days, it was the custom for all the daughters of Britain to sit round the table for hours daily, stitching. It was the respectable females' method of passing most of the time. Even Jane Austen used to keep a large piece of linen at hand when she was engaged in writing her immortal novels, in order to conceal from visitors under its moral shelter her unladylike, even unfeminine, manuscript. "The time we spent in needlework," says Harriet Martineau, speaking of a comfortable household in the days of the Regency, "now appears frightful, but it was the way at that time with people like ourselves."

The linen is, perhaps, not so well guarded and so properly valued as it used to be then. Now that the hands of the women of the household are not occupied with its production, they do not so thoroughly realise its value. Still, for economy and for the immaculate good keeping of the "blanc," the personal attention of the mistress needs to be given to it. In early repair of small breaks, in the proper replacement of the things from the laundry in the chest or cupboard, so that the stock is all used in turn, in the supervising of the servants to safe-guard a proper use of the articles in their care, the mistress still has her duty to perform in regard to the linen, unless she has the means to delegate all her household duties to a responsible paid housekeeper, of course. The linen from the wash should be put away under the pile of articles already clean. The finest serviettes, towels, and other things that are not for use every day or for rough duty must be reclaimed at once from the respective servants, or those fine articles will almost inevitably be seized upon for some inferior uses by a worker in a hurry.

FILOMENA.

Odol not only beautifies,  
but it also preserves the teeth,  
and the fragrant taste it leaves  
in the mouth is most refreshing.



# A NATURAL REMEDY.

Time was when disease was thought to be due to the direct influence of evil spirits, and exorcism and magic were invoked to cast it out.

Science has taught us wisdom. The evil spirits exist still. We call them "Disease Germs," and they also must be cast out. Once lodged in the stomach or intestines, fever with its hallucinations or biliousness with its aches and pains are the results.

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## MUSIC.

THERE were concerts of striking interest in London last week. The Royal Choral Society gave Elgar's "Dream of Gerontius" at the Albert Hall, with Mr. Gervas Elwes and Miss Edna Thornton prominent among the soloists, and the chorus in fine form. M. Emile Sauer, who has received the gold medal of the Philharmonic Society, gave a recital at the Queen's Hall. He is a pianist who, after long devotion to the purely technical and intensely personal side of his art, would seem to have found no fresh technical fields to conquer, and to have turned his talent to the search for interpretative excellence. To-day his playing is more impersonal, albeit individual enough—more subdued to the service of the master whose work he renders, and altogether more pleasing to ears that are tired of mere facility and a glittering display of superficial qualities. He was heard to great advantage in Schumann's Concerto at the Philharmonic Society's concert on the day following his own recital.

At this concert, Sir Hubert C. H. Parry, one of England's greatest living musicians, conducted his own Fourth Symphony, written more than twenty years ago, and produced then under Richter's direction. The work has been entirely revised, and has all benefit of its composer's mature thought and finished style. In parts it is perhaps rather academic; but it is full of fine material splendidly displayed, and can boast of gaiety as well as gravity. Sir Hubert has a keen sense of humour that he cannot altogether set aside when he takes up his pen, nor can all his honours make him heavy and pompous. *O si sic omnes!* The symphony was the *pièce de résistance* in a singularly well-chosen programme, that included Mr. William Wallace's symphonic poem, "François Villon." It is one of the most significant works of our younger men, but there is just a suggestion that the composer has been advised "to say it all in a few minutes," or it may be that he has gone too far in another direction to avoid the dreaded charge of being too diffuse.

Mr. Landon Ronald conducted the performance of everything save the symphony, and proved that he is rapidly moving to the very front rank as a conductor. How admirably he has fulfilled the early promise of days he may have well-nigh forgotten in the rush of his successful

career, when he accompanied on the piano those delightful performances of André Wormser's pantomime play, "L'Enfant Prodigue." On Friday night Mr. Ronald assisted Mr. Joseph Holbrooke in conducting a

by the addition of some of the strange and uncouth instruments that Mr. Holbrooke delights to honour. Part of the concert was devoted to a selection from the opera "Dylan," which Mr. Holbrooke has written with Lord Howard de Walden. Mr. Robert Radford was the soloist.

On Saturday last Mr. Woods' orchestra gave another performance of César Franck's noble Symphony in D minor at the Queen's Hall, and deepened the impression created when the work was given recently. The importance of César Franck not only as a composer but as an influence upon modern composition of the best kind, is being slowly but surely recognised in this country. A Romance in C for strings, by Jan Sibelius, proved to have a trifle more interest and worth than is usually associated with the work of this rather overrated composer; and Mr. Sauer made his third public appearance in four days, playing the Beethoven "Emperor" concerto with much insight, breadth, and fluency. At Sunday's concert, by the New Symphony Orchestra, the soloists were Van Rooy and Miss Margery Bentwick, the young violinist who made her débüt under Mr. Landon Ronald at the Albert Hall a year ago.

Now our thoughts are turning from concerts to the season of opera, which is to open at Covent Garden to-night (Feb. 19) with a performance of the much-discussed "Elektra."

In "The Year's Art," admirably edited by Mr. A. C. R. Carter, and published by Messrs. Hutchinson, will be found a concise epitome of all matters relating to the arts of painting, sculpture, engraving, and architecture, and to schools of design, which have occurred during the year 1909, and a mass of miscellaneous information regarding the events of the year for 1910. The book is illustrated with a large number of excellent full-page reproductions of famous pictures, and special efforts have been made to compress the volume into a handy size.

An erroneous impression has got about that, owing to the great success of the Argyll cars at Olympia and at the Scottish Motor Exhibition, the whole output of these popular cars has been sold; but intending purchasers will be glad to hear that this is not the case. The Argyll Company have ample machinery, and are increasing their staff daily, and will have no difficulty in coping with the increased demand.



"FIRST-BORN OF THE COMMONWEALTH": THE LAUNCH OF THE "PARRAMATTA," THE FIRST UNIT OF THE AUSTRALIAN NAVY.

Last week Mrs. Asquith launched the torpedo-destroyer "Parramatta," the first vessel of the Australian Navy, which is to comprise, according to the present programme, one "battle-ship" cruiser, three other cruisers, six destroyers and several submarines. In christening the "Parramatta" with a bottle of Australian wine Mrs. Asquith said, "First-born of the Commonwealth Navy, I name you the 'Parramatta.' God bless you and those who sail in you, and may you uphold the glorious traditions of the British Navy in the Dominion over the seas." The "Parramatta" was built by the Fairfield Shipbuilding Co. on the Clyde.

concert of the latter composer's work in the Queen's Hall, when the New Symphony Orchestra was augmented

and are increasing their staff daily, and will have no difficulty in coping with the increased demand.

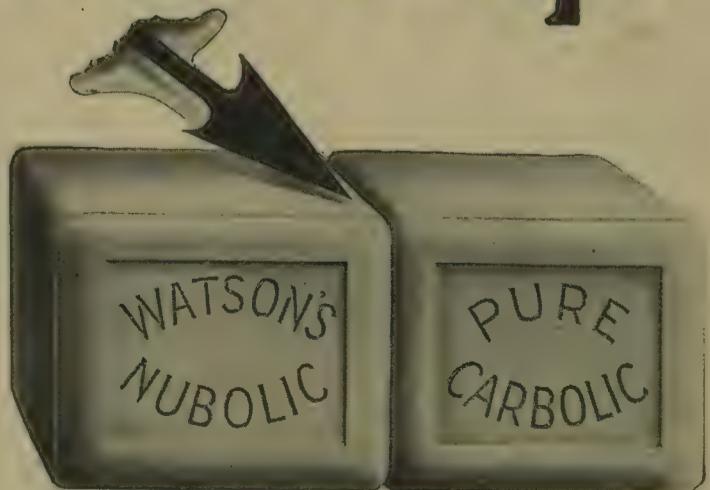
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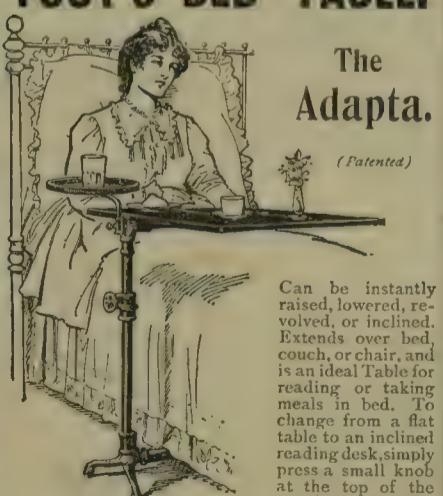


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## THE CHRONICLE OF THE CAR.

THE "Autocar Road-Book" which has just been issued by Messrs. Methuen and Co. and Iliffe and Sons, Ltd., may well be termed the Cary's Itinerary for the motorist. The road-books published hitherto for cyclists and motorists have partaken too much of the plain milled route in column form—excellent indeed for totalling distances and forming a route-plan, but failing altogether in the duties of a guide-book by not indicating the places and objects of interest lining or in close proximity to the road followed. In the work under review, not only is this done, and well done, but the particulars are set out in an interesting and racy manner, which all who are acquainted with and who have enjoyed Mr. Charles G. Harper's interesting road histories will well appreciate. How many of us are there who do not love and appreciate, say, the Brighton and the Portsmouth Roads the better for having read Mr. Harper's charming stories of these famous highways?

Motoring can only be really enjoyed in an open car provided the traveller is able to keep quite warm, no matter the temperature. With the high-sided, scuttle-dashed torpedo bodies originated by Captain Theo Masin, which grow in popularity every day, the occupants of the front seat, and the lower members of the bodies of the occupants of the back seats, are quite well protected. The front passengers, of course, owe their comfort to a modern fitting, which, however, makes things extremely unpleasant for their companions behind—I refer to the wind-screen, without which no open car is properly equipped today; but the effect of this screen is to subject the poor folks at the back to whirling, swirling eddies and gusts of air which make for supreme discomfort. Now, all this annoyance can be avoided if something approaching the front scuttle, with a screen mounted thereon, is fitted to the back of the back-seat, and so made (an easy job to the skilful motor-body builder) as to lift up vertically when the passengers enter or leave the back of the car. Such a protection, properly fitted, will make the back-seats of an open car as cosy as the front.

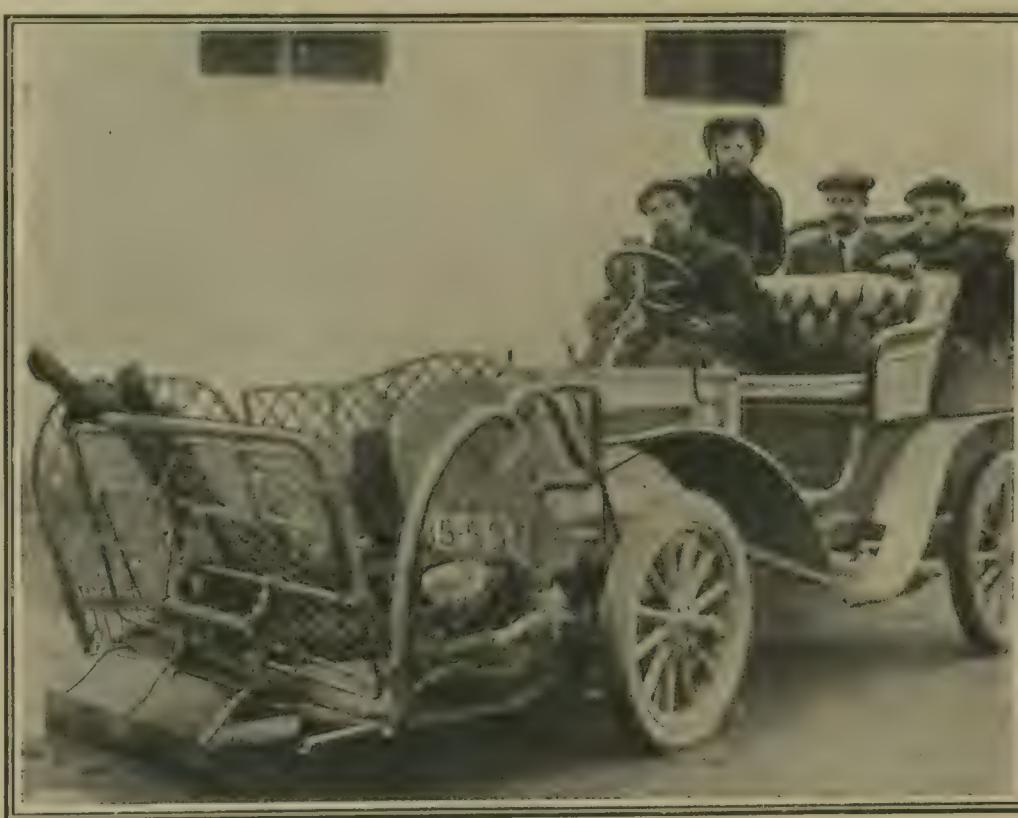
No two cars attracted more attention at the late Scottish Show in Edinburgh than the newly introduced 10-h.p. two-cylinder and the 20-h.p. four-cylinder Argylls. As to engine, the two-cylinder car is just half the four, the cylinders having the nicely balanced proportion of 90 mm. bore (equal to a full three inches) and 140 mm. stroke (equal to five and a half inches). This

Zenith carburetter, is fitted, and in this practice the Argyll Company have the companionship of those veterans of the industry the De Dion Bouton Company. The two-cylinder car has three speeds, and the four-cylinder four, the main gear-shaft being carried in plain bearings to avoid all gear-ring. The material and workmanship are such that they cannot fail to enhance Scotland's already great engineering reputation.

There have been tyre-fillings and tyre-filings, all presuming the resiliency and comfort of compressed air without its accompanying drawbacks. But these have come and gone, the motorist still depending upon that element with which nature provides him free of charge for the inflation of his tyres. But by the result of the severe tests carried out under the auspices and scrutiny of the Royal Automobile Club, it would appear that a certain elastic resilient filling called "Pneumatic" has come to stay, and will certainly grow in favour day by day with the motorist who abhors' tyre trouble by the roadside. A guarantee of the genuineness and practical nature of the substance is afforded by the fact that "Pneumatic" is now being manufactured for the syndicate by the world-famous ship-builders, Messrs. Harland and Wolff, of Belfast, and, what is even more convincing, is being marketed by the Dunlop Pneumatic Tyre Company, who will stock "Pneumatic" filled tyres at all their depots.

The Cannes Aviation Meeting, which is exciting great interest on the Continent, is to be held from March 27 to April 3, and not, as has been stated in some newspapers, from April 3 to 10.

A very handy volume for the table of the musician, whether amateur or professional, is the "Musical Directory," issued by Messrs. Rudall, Carte, and Co., of Berners Street. It contains a host of miscellaneous information, lists of London and provincial teachers and professors, lists of musical traders, a record of the principal musical events of the past year, and many other facts that it is useful to be able to lay one's hand on easily.



A PICK-ME-UP FOR PEDESTRIANS: A NOVEL "COW-CATCHER" ADAPTED FOR USE ON MOTOR-CARS. Madame d'Arnalz and her son have recently given a demonstration at San Sebastian, before the civil authorities and military men, of a novel "cow-catcher" for use on motor-cars. They claim that the apparatus can be relied upon to save the life of anyone who is run down by the car. Our illustration shows the apparatus at work.

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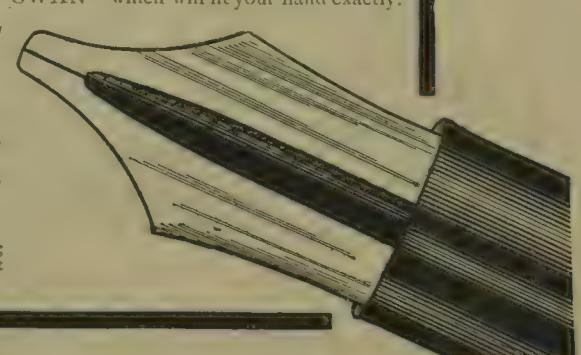
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## THE PLAYHOUSES.

THE STAGE SOCIETY AND LADY BELL'S NEW PLAY. DESPITE the fact that its first act is all talk and exposition and contains next to no action; notwithstanding that the piece generally is a picture of life—working-class life—rather than a play; though it is not without its dramatic situations, still Lady Bell's newest theatrical work, "The Way the Money Goes," was well worth the Stage Society's patronage. It may not be the sort of piece which a manager would put on with the confident expectation of a run, but there is sincerity in its emotional scenes, there is reality in its characters, and it gives opportunities in two parts at least to its actors. Its story, in so far as it has any, deals with the temptations which come in the way of the artisan's wife to run into debt, partly through the wish to have finery, partly through the gambling instinct and the idea of regaining ground by surreptitious bets on horse-races. Meg Holroyd, Lady Bell's heroine, is a good woman and a true wife, but she succumbs to the influence of her neighbours, and when her husband, a stern and rather hard, but straight man, comes home one day to tell her of his promotion at the local "works," he finds a bailiff in charge of his home, and his wife unable to meet a debt of no less than £28. The conclusion of the play is somewhat of the "happy-ever-after" order, and owes much to the intervention of the manager of the works as *deus ex machina*. Still, the people of the play are alive, and Lady Bell does reveal real knowledge of the lives lived by the labouring classes in our manufacturing towns of the North. So the Stage Society is justified of its latest venture, especially as the piece helped to the discovery of a new actress, Miss Helen Haye, who shows herself possessed of emotional powers which are out of the common, and afforded opportunities to Mr. Nye Chart, in the husband's rôle, to score a similar success.

"TANTALISING TOMMY." AT THE PLAYHOUSE. A pretty little play in its sentiment, an amusing little play in its fun, is the joint effort of an English and a French dramatist, Mr. Michael Morton and M. Paul Gavault, which, under the title of "Tantalising Tommy,"

extravagant in idea and in not a few of the meetings of its characters, to provoke much more than a mechanical interest. "Tantalising Tommy" is a love-story with a farcical motif. It is a series of encounters between a millionaire's spoilt daughter, whose desire it is to meet somebody who will not flatter her naughtiness; and a shy man, who proves just the sort of lover she wants, and alternates his nervousness with tirades abusive of her selfishness and her father's foolish indulgence of her whims. There is a romantic opening to the play and a sentimental finish. The heroine's motor-car breaks down late at night outside the hero's cottage, and she calmly accepts his hospitality and bed as though they were her right. In the fourth act we see the pair seeming to say farewell, and yet coming all the while more and more obviously to an understanding. In between occur the lover's violent refusals of the girl's, and her wealthy father's overtures of friendship, one at the close of the second and the other at the close of the third act; but, unfortunately, these, the key-passages of the play, are almost identical in tone, preparation, and expression. This crowning weakness apart, the story is pleasing, notwithstanding its constant straining of coincidence, and has many ingenious strokes of invention and humour. And it obtains in its three principal parts acting that may fairly be called delightful. No one suggests shyness better in the theatre than Mr. Cyril Maude, and hence his sudden explosions of wrath are all the more poignant. No one can picture more gaily the light-heartedness and imperious coquetry of a girl who has always had her own way than Miss Marie Löhr. As for Mr. Kenneth Douglas, his boyish manner always helps him to carry off any scenes in which he is playing a youth compact of self-complacence and vanity; and

such is the kind of character he has to represent at the Playhouse. Playgoers may forgive the chief fault of the piece for the sake of these three performances.



Photo. Campbell-Gray.  
FAMOUS DINING-ROOMS RE-CONSTRUCTED: THE WHITEHALL ROOMS AT THE HOTEL METROPOLE.

The Whitehall Rooms, which have been famous for many years for regimental dinners, public banquets, and other festivities, have just been re-constructed and re-decorated, the architectural treatment of the Banqueting Hall being Italian, of the XVIth Century, whilst the predominant tone of the colouring is a silver-grey, in varying shades. The draperies are of old-gold silk brocade. In the Victoria Room the walls are panelled with a fine XVIth Century rose-coloured and cream brocade. The King's Hall, a third and smaller apartment of the Whitehall Rooms, is a fine dining-hall panelled in dark oak. Several excellent historical portraits line the walls. The new decorations are the work of Messrs. Maple and Co.

Mr. Cyril Maude has made his latest production at the Playhouse. But it is too long spun out and too marked by repetition for the thinness of its theme, too

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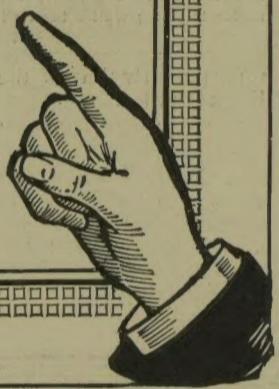
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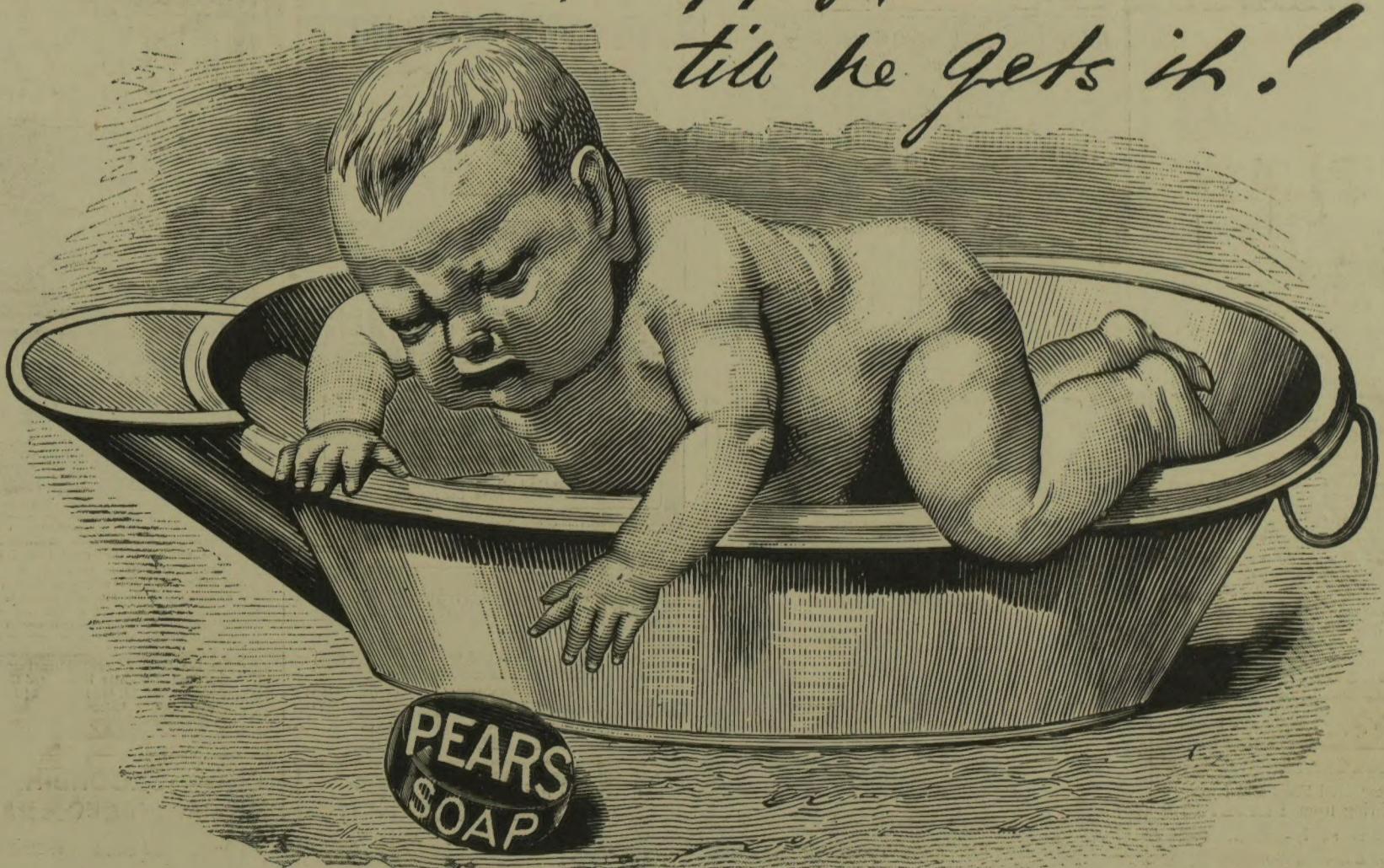
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## LITERATURE.

**"Zambezia."**  
(See Illustrations on  
"At the Sign of  
St. Paul's" Page.)

Mr. R. C. F. Maugham has made an important contribution to the literature of Africa in "Zambezia" (John Murray), a general description of the valley of the Zambezi River from its delta to the River Aroangwa. His Britannic Majesty's Consul for Portuguese East Africa is a man who takes all knowledge for his province, for he deals learnedly with the history, agriculture, flora, fauna, and ethnography of the region under review. But

would not make haste to refine him. The ethnographical notes on manners and customs form one of the most delightful parts of a very delightful book. Here, like Burton of the "Anatomy," the writer calls Latin to his aid, for obvious reasons. If not exactly Ciceronian, it is sufficient. There is excellent humour, too, in these pages, in the passing portraits of European wayfarers; and the author can hit off the drollery of the ubiquitous Scots engineer in a style worthy of the creator of "Brigglesmith" and Macandrew. To the sportsman the notes and pictures of big game will be very welcome.

translation of M. Paul Fémeaux's "The Drama of Saint Helena" (Melrose) commands attention; respect also, for the original work was crowned last year by the French Academy. This minute study of Napoleon's captivity and death is written with extraordinary knowledge of hitherto unpublished material, and it brings home the Emperor's sufferings in a way that makes the story very unpleasant reading for Englishmen. The book constitutes a fierce indictment of the doctors, except O'Meara, and of Sir Hudson Lowe, Napoleon's gaoler. The English Cabinet, too, comes in



THE ISLE OF WIGHT "AVALANCHE": A LANDSLIDE ON THE CLIFFS NEAR SHANKLIN.  
An extensive landslip has occurred at the base of the cliffs at Luscombe, near Shanklin, thousands of tons of earth being displaced. The subsidence broke a new sea-wall, and caused an upheaval of the rocks on the sea-shore, besides carrying away a great many trees. It is the most serious fall that has occurred in the island for many years.

for all his knowledge he is never dull, and his manner of writing is of an excellence not always associated with books of travel. Mr. Maugham has a profound belief in the future of the country which is being developed by the Portuguese Zambezia Company, but he holds that the work must be done in great measure by the native. Of that amiable child of Nature he writes with understanding and sympathy, and he pleads for his being left to work out his own salvation. In view of the task that lies before the African, Mr. Maugham

The purely descriptive passages, particularly that of the storm, are little masterpieces of English prose.

**The Caged Eagle.**  
(See Illustration on "At the Sign of St. Paul's" Page.)

Destiny need never want an audience. Nothing seems to stem the flood of Napoleonic literature, and the subject is perennially interesting. So, with all its faults of English and its bitter polemical purpose, the

for its share of chastisement. It is a miserable story, that of the caged Eagle's last years, even in the hands of an apologist. In the hands of a partisan, its gloom is unrelied save by some humorous asides and by the amiable and heroic light in which Napoleon himself appears. The book has, however, the disadvantage of all pieces of special pleading. At this distance of time, Napoleon's case is for the judge, not for the advocate. But, as a piece of research and as vivid narrative, the work is memorable and, judicially read, valuable.



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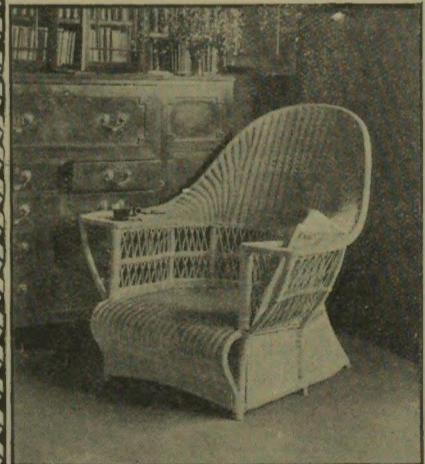
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## WILLS AND BEQUESTS.

THE will and codicils of the REV. JOHN WHITAKER MAITLAND, of Loughton Hall, Essex, Rural Dean of Chigwell, who died on Nov. 28, have been proved by two of his sons and Frederick Daniel Green, the value of the estate amounting to £126,038. The testator settles all his real estate and the living of Loughton on his wife for life, with remainder to his first and other sons and their issue. He gives £6000 to each son, except the one who shall succeed to the family estates, and £4000 to each daughter, these legacies to be payable on the death of the survivor of himself and wife; £500 and £400 a year to his unmarried daughters; Ashfield Lodge to his son Reaveley Arundell; and one year's subscription to each charity he had subscribed to during the year preceding his death. The residue of the personal property is to follow the trusts of the settled estate.

The will (dated Dec. 26, 1883) of the RT. REV. GEORGE HENRY SUMNER, D.D., late Suffragan Bishop of Guildford, of The Close, Winchester, who died on Dec. 11, has been proved by his widow and son, the value of the unsettled property being £19,404. Subject to the life interest of his wife, he directs that out of the funds of their marriage settlement portions of £20,000 are to be made up for each of his three children. He gives £1000 and the income from all his estate to his wife, and on her decease the silver tray presented to him by George IV., and a silver urn given him by the Marquess Conyngham are to go to his son, and the residue to his three children.

The will (dated June 4, 1908) of LORD GREVILLE, of 39, Draycott Place, South Kensington, and Clonhugh, Multifarnham, Westmeath, who died on Dec. 2, has been proved by his son, the value of the property being £21,004. The testator gives £500 each to his daughters, the Hon. Camilla Dagmar Violet Hay and the Hon. Veronique Lilian Creer; £200 to Miss Annie Robinson, in appreciation of her care and attention during his illness; and the residue to his son, the present Lord Greveille.

The will (dated Oct. 22, 1907) of MISS MATHILDE DRESDEN, of 4, Cavendish Square, who died on Dec. 21, is now proved, and the value of the property sworn at £66,355. The testatrix gives £500 each to Reginald Beddington, James Arthur Dawes, Rose Josephine Godefroi, and Katie Louis Godefroi; £250 to Alfred Dreydel; £150 a year to Rosetta Dreydel; £500 to the Middlesex Hospital; two years' subscription to each charity she had subscribed to for the past two years; and other legacies. The residue she leaves to her brother Ernest Dresden, expressing a wish that he should establish an institution where ladies of not less than fifty years of age, in reduced circumstances, but having some small income, may obtain lodgings and food at a reasonable cost.

The will (dated Aug. 11, 1908) of SIR WILLIAM LLOYD WISE, D.L., J.P., of 142, Inverness Terrace, and 57, Alexandra Road, Southend, first President of the Chartered Institute of Patent Agents, who died on Jan. 6, has been proved by his widow and the Public Trustee, the value of the property being £36,522. After making provision for his wife, daughters, and sisters, he left the residue to found and endow homes for necessitous gentlewomen, saying—"The object I have in view in framing these suggestions is the relief of necessitous gentlewomen in a manner which will have the effect of encouraging youths and men to qualify, whether on land or water, in the defence and maintenance of their country and the British possessions, it being my firm belief the surest way of preserving

Peace, which I desire above all things, but with honour to the country, is to be prepared for war."

The will of the REV. CANON HENRY ARBUTHNOT FEILDEN, of the Vicarage, Kirkby Stephen, Westmorland, has been proved by his widow and daughters, the value of the property amounting to £31,364. Subject to a legacy of £250 to his wife, he leaves everything in trust to pay the income thereof to her for life, and then to his two daughters.

The will of MR. SHELFORD BIDWELL, of Beechmead, Oaklands Chase, Weybridge, and the Temple, who died on Dec. 18, has been proved, the value of the property amounting to £38,645. The testator gives £16,000 to his wife; £5000 each to his daughters Florence Eve and Winifred Marion; and the residue to his son Leonard.

The following important wills have been proved—

Mr. Frederic Taylor Hobson, 92, Banbury Road, Oxford. £42,049  
Mr. Daniel Heelas, The Holt, Wokingham. £40,680  
Mr. William Henry Coates, Holly House, Caistor, Lincoln. £36,596  
Miss Elizabeth Gough, Long Ashton, Somerset. £35,922  
Mr. Charles Jarrett, 2, St. John's Grove, Croydon. £31,488  
Mr. Henry Fricker Lawes, 7, Lansdowne Place, Clifton. £30,055  
Mr. Arthur Howell Jones, Penyrrallt, Llangeler, Carmarthen. £21,956  
Lord Kincairney, 6, Heriot Row, Edinburgh. £17,639  
Hon. Caroline Turner, Lansdowne Place, Brighton. £13,432  
Sir George Des Voeux, 35, Cadogan Square, Chelsea. £4,669

CORRECT SOLUTIONS OF PROBLEM NO. 3425 received from R. Sandoval (Mexico City) and F. G. (Bahiá); of No. 3426 from R. Sandoval; of No. 3428 from A. W. Hamilton Gell (Exeter), Frank W. Atkinson (Camthorpe), J. R. Camara (Madeira), F. Wills (Exeter), and J. D. Tucker (Ilkley); of No. 3429 from S. Mills (Kilburn), J. F. Adamson (Glasgow), Captain Challice (Great Yarmouth), R. C. Widdecombe (Saltash), L. Schlu (Vienna), J. A. S. Hanbury (Birmingham), Malossi Fanconi (Café Suizo, Santander), and C. Barreto (Madrid).

CORRECT SOLUTIONS OF PROBLEM NO. 3430 received from J. A. S. Hanbury, S. Mills, T. Turner (Brixton), Hereward, Major Buckley, J. D. Tucker, J. Dixon (Colchester), E. J. Winter-Wood (Paignton), A. G. Beadell (Winchester), H. Maxwell Pridgeon (Paignton), R. Worts (Canterbury), J. F. Adamson, R. Murphy (Wexford), Sorrento, Jean Wagner (Havre), L. Schlu, J. Cohn (Berlin), J. F. G. Pietersen (Kingswinford), J. Churher (Southampton), G. Ware (Surbiton), F. R. Gittins (Small Heath), and G. Stillingfleet Johnson (Cobham).

## CHESS IN AUSTRIA.

Game played in the match between Messrs. LASKER and SCHLECHTER.

(Ruy Lopez.)

WHITE (Mr. S.)	BLACK (Mr. L.)	WHITE (Mr. S.)	BLACK (Mr. L.)
1. P to K 4th	P to K 4th	29. Q to Q 2nd	K to B 2nd
2. Kt to K B 3rd	Kt to Q B 3rd	30. P to R 3rd	R to K 2nd
3. B to K 5th	Kt to B 3rd	31. P to Q Kt 4th	P to Q Kt 4th
4. Castles	P to Q 3rd	32. P takes P	R P takes P
5. P to Q 4th	B to Q 2nd	33. P to K Kt 3rd	P to K Kt 4th
6. Kt to B 3rd	B to K 2nd	34. K to Kt 2nd	R to K sq
7. B to Kt 5th	Castles	35. Q to Q sq	P to B 3rd
8. P takes P	Q Kt takes P	36. Q to Kt 3rd	Q to K 3rd
9. B takes B		37. Q to Q sq	R to K R sq
		38. P to K 4th	Q to Q B 4th
		39. P to Q K 4th	Q to Q B 5th

The order of the exchanges that follow is doubtless due to the subtle considerations present to the mind of each player, but to the ordinary observer it takes Kt looks good enough.

9. Kt takes B	K Kt takes B
10. B takes B	Kt takes Kt (ch)
11. Q takes Kt	Q takes B
12. Kt to Q 5th	Q to Q sq
13. Q R to Q sq	R to K sq
14. Q R to K sq	Kt to Kt sq
15. Q to B 3rd	Kt takes Kt
16. R takes Kt	R to K 3rd
17. R to Q 3rd	R to K 2nd
18. R to Kt 3rd	R to Kt 3rd
19. K R to K 3rd	R to K sq
20. P to K 3rd	K to B sq

The first step of a far-sighted plan, which, sound in itself, opens none the less the door for disaster.

21. R takes R	R P takes R
22. Q to Kt 4th	P to Q B 3rd
23. Q to K 3rd	P to R 3rd
24. Q to Kt 3rd	R to Q sq
25. P to Q 4th	R to Q 2nd
26. Q to Q sq	Q to K 4th
27. Q to K 4th	K to Q sq
28. Q to K 2nd	K to Q sq

Black's strategy now reveals itself. Having four Pawns against three on the Queen's wing, he is going to break through by the addition of the King's force to the fighting line.

29. R to R 2nd (ch)	R to Kt 4th
30. Q to R 2nd	Q to K 4th (ch)
31. K to Kt sq	Q to K 8th (ch)
32. R to R 2nd	P to Q 4th
33. K to Kt 2nd	P to Kt 5th
34. K to Kt 2nd	Q to B 4th
35. Q to R 6th	R to Kt sq

Now Black loses. R to Kt 2nd might have saved a game that he literally let slip through his fingers. It would be very regrettable if a defeat like this should decide the match.

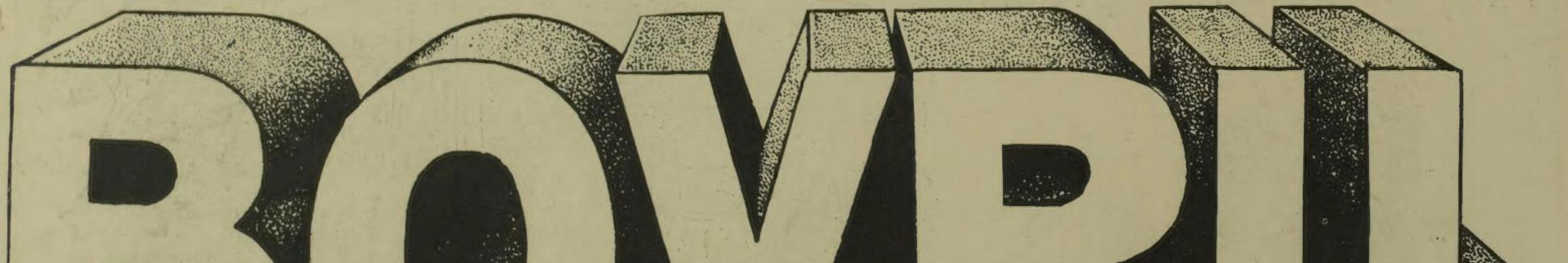
36. R to R 7th (ch)	K to Q sq
37. R takes P	Q to Kt 3rd
38. Q to R 3rd	Resigns

Mr. F. R. Gittins announces a new edition of "The Chess Bouquet." The work will contain prize problems, portraits, and biographical sketches, etc. He will be glad to hear from composers, editors, and solvers who are not included in Volume I. His address is 8, Eversley Road, Small Heath, Birmingham.

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WE PARTED ON THE SHORE. Sung by Harry Lauder.	IN SPRINGTIME. Duet. Sung by Miss Perceval Allen and Mr. Robert Radford.
CHANT SANS PAROLES. Played by the Renard Quartette.	KASHMIRI SONG. Sung by Mr. Stewart Gardner.
FALKA. Selection played by the Coldstream Guards.	WHEN THE STARS WERE YOUNG. Sung by Mme. Kirkby Lunn. Accompanied by Mr. Percy Pitt.
FORWARD. March, played by the "Black Diamonds."	(A) TEMPLE BELLS
"YEOMAN OF THE GUARD," Selection played by the Coldstream Guards.	(B) LESS THAN THE DUST. Sung by Mr. Stewart Gardner.
THE MARINERS. Trio sung by Miss Perceval Allen, Mr. John Harrison, and Mr. Robert Radford.	THE LUTE PLAYER. Sung by Mr. Robert Radford (Bass).
TILL I WAKE. Sung by Mr. Stewart Gardner (Baritone).	A SONG OF SLEEP. Sung by Mr. John Harrison (Tenor), with Piano, and Violin Obligato.
	LAST NIGHT. Sung by Mr. Evan Williams (Tenor).



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